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*Pictorial notices, consisting of a
memoir of Sir Anthony Van ...*

William Hookham Carpenter



PICTORIAL NOTICES:

CONSISTING OF A

Memoir of Sir Anthony ^{VAN DYCK} Van Dyck,

WITH A

DESCRIPTIVE CATALOGUE OF THE ETCHINGS

EXECUTED BY HIM:

AND

A VARIETY OF INTERESTING PARTICULARS RELATING TO OTHER
ARTISTS PATRONIZED BY CHARLES I.

COLLECTED FROM

ORIGINAL DOCUMENTS IN HER MAJESTY'S STATE PAPER OFFICE, THE
OFFICE OF PUBLIC RECORDS, AND OTHER SOURCES.

BY WILLIAM HOOKHAM CARPENTER.

LONDON:
JAMES CARPENTER, OLD BOND STREET.

1844.

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TO

MARGARET CARPENTER,

WHOSE CONGENIAL TALENT

ENABLES HER SO FULLY TO APPRECIATE THE INTELLECTUAL POWER

DISPLAYED IN THE PORTRAITS OF VAN DYCK,

This Volume

IS AFFECTIONATELY INSCRIBED BY

HER HUSBAND.

It was the intention of the Compiler, in the first instance, to print nothing more than a descriptive Catalogue of the Etchings executed by Van Dyck, accompanied by a brief Sketch of his Life. Having, however, in his search after fresh materials found many particulars relating to Contemporary Artists, which he believes will be acceptable to those who are interested in the history of Art, he has ventured to insert them in the Volume, with the hope that they will add to it something of originality and value.

He begs to express his obligations to the Right Honourable the Lord Chamberlain, the Earl of Delawarr, for his kindness in obtaining the Queen's gracious permission for him to inspect the Pictures in the several Royal Palaces ; to the Right Honourable the Secretary of State for the Home Department, Sir James Graham, Bart., for allowing him to peruse and copy documents in Her Majesty's State Paper Office ; to Sir William Martins, for having granted him permission to examine and make extracts from the books in the Lord Chamberlain's Office ; to His Excellency Monsieur Sylvain Van De Weyer, the Belgian Minister, for his great kindness in having placed in his hands an interleaved copy of Descamp's Lives of the Flemish Painters, containing a

number of very valuable additions and corrections, with permission to make such extracts as might be desirable ; to W. H. Black, Esq., one of the Assistant Keepers in the Office of Public Records, for the zealous aid received from him in the course of his researches in that Office ; and to Patrick Frazer Tytler, Esq., the able historian of Scotland, for many valuable suggestions made during the time the work was passing through the press.

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MEMOIR

OF

SIR ANTHONY VAN DYCK.

THE compiler of the present brief Memoir entered on the undertaking with a strong hope that it would be in his power to collect from original sources much fresh information respecting Sir Anthony Van Dyck. He had flattered himself that he should be able to gratify artists and lovers of art by making them better acquainted with the personal character and proceedings of this great Painter during his residence in England; but he is obliged to confess that he has been too sanguine, and that his anticipations have not been fully realized. One or two points he takes credit to himself for having stated more clearly and correctly than any of his predecessors: and he has been enabled to add some few circumstances that had escaped their notice, and some which have been brought to light from quarters not within their reach. Vertue and Lord Orford had gone over every accessible field of enquiry with so much care and diligence, and have laid the results of their researches before the public with so much fullness and perspicuity, that few important incidents in the life of the man or the artist will be found in these pages which may not also be found in that singularly useful and interesting work, the “Anecdotes of Painting in England;”

a work, as every one knows, composed by Walpole principally from the materials of Vertue. Confessing then, and regretting the meagreness of his original contributions to the narrative, the compiler is still of opinion that his book (the object of which is to furnish as complete a catalogue as he could of the Etchings by Van Dyck) might be exposed to censure for a deficiency, if it did not comprise a brief memorial of the life of this accomplished artist, who has so strong a claim on the gratitude of the English nation for having handed down to posterity in such vivid semblance so many of the wise, the brave, the good, the beautiful of the period in which he lived; a period too of such stirring interest in the annals of the country.

Anthony Van Dyck was born in Antwerp in 1599 of wealthy parents. Some of his biographers state his father to have been a painter on glass, others that he was a woollen manufacturer. His mother, it appears, had great skill in embroidery, in which she with considerable taste worked designs both in landscape and in figures; so that her child was accustomed from his earliest years to look on objects calculated to awaken in his mind a feeling for the art which he afterwards followed with so much success. He is said to have evinced at a very early age a decided predilection for drawing: and his mother, perceiving him to be gifted by nature with superior talent, encouraged and assisted him so long as she felt herself competent to superintend his studies; and then persuaded his father to place him under the tuition of Henry Van Balen, an historical painter of acknowledged merit, who had been the pupil of Rubens, and had studied for some time in Italy. The youth, however, struck with the unrivalled excellence of Rubens, whose reputation was then at its height, became ambitious of receiving

instruction from one whose genius had placed him so far in advance of his contemporaries. The parents wisely fostering this early proof of an aspiring disposition in their son, promoted his views ; and he was so fortunate as to be admitted into the school of this great master in 1615.

Van Dyck, aware of the advantageous position which he now occupied, stimulated by an ardent love of his art, and an amiable zeal to gratify his master, paid the most sedulous attention to his studies, and this assiduity was fully appreciated by Rubens, who aided the expanding powers of his pupil by a liberal communication of the results of his own experience.

The well-merited popularity of Rubens caused a great demand for prints from his designs ; and no circumstance can more fully prove the high opinion he entertained of the abilities of Van Dyck, than his employment of him to make the drawings from which the engravers were to work, it being indispensable that these should possess, as far as it was possible, the characteristic expression which so eminently distinguished the original pictures.

There is a pleasing anecdote which proves that Van Dyck's superiority over his fellow-students was felt and acknowledged even by themselves.

It was the custom of Rubens, after the labours of the day, to mount his horse and ride into the country for an hour or two ; when gone, his pupils, anxious to see the work on which he had been engaged, were in the habit of besetting his old and faithful servant with entreaties to admit them into the painting room of their master, which it appears he sometimes ventured to do : in their eagerness, on some occasion, Diepenbêke was by an untoward accident jostled against the picture, and a most important portion injured. They

were in the utmost consternation, not knowing how to remedy the evil ; but after a short consultation, the proposal was made by John Van Hoek that Van Dyck should endeavour to restore what had been defaced. To this, though with no little hesitation, he assented ; and he effected the reparation so much to the satisfaction of his comrades, that they flattered themselves with the hope of escaping detection ; but the keen eye of Rubens speedily traced the working of another hand, and summoning the young men, he desired to know the occasion of it, when one of them stepped forward and frankly stated the circumstance as it had happened. Rubens is said to have been so well pleased with this honest acknowledgment, and so well satisfied with the restoration, as to have suffered the affair to pass over without further comment.*

Some biographers speak of Rubens as entertaining a jealousy of Van Dyck's powers, and of his having sought to withdraw him from the pursuit of historical painting, by encouraging him to cultivate exclusively his superior talent in the treatment of portraiture. Such conduct is entirely at variance with the general character of Rubens, and the noble spirit which animated him on all occasions ; no proceeding on his part is capable of bearing so ungenerous a construction : on the contrary, the opinions which he always expressed of

* Descamps, in his *Life of Van Dyck*,† states this to have happened to the celebrated picture of the Descent from the Cross, in the Cathedral at Antwerp, and points out the arm of the Magdalen, and the throat and chin of the Virgin, as the parts restored by Van Dyck. Mensaert ‡ tells us that when he visited the church of St. Augustin in the same city, and was looking at the altar of the choir, the anecdote was related to him, and the breast of St. Sebastian was shown him as being the work of the pupil.

† *La Vie des Peintres Flamands*, &c. 4 tom. 8vo. Paris, 1753-63. Vol. 2, pp. 9, 10.

‡ *Le Peintre Amateur et Curieux*, 2 tom. 12mo. à Bruxelles, 1763, 1re partie, p. 185.

his cotemporaries, and his liberal treatment of such as sought his assistance, exonerate him from so unworthy an imputation. It cannot be doubted that the advice proceeded from a just appreciation of Van Dyck's genius, and the perfect conviction of its peculiar aptitude for portraiture. It therefore became the duty of the master to recommend his scholar to pursue that branch of art in which he was certain of attaining eminence. The result proved the correctness of the judgment which Rubens had formed, and Van Dyck never appears to have doubted the sincerity of the advice, as he unhesitatingly followed it, and thereby established for himself in this department of the art a reputation beyond that of any other painter.

As soon as Rubens saw that the talents of his favourite pupil had sufficiently ripened under his fostering hand, and felt persuaded the time was arrived when Italy might be visited with the certainty of benefit, he generously urged on Van Dyck the importance of such a step. He knew the stimulus which his own genius had received in that country, and was assured that the contemplation of the exquisite remains of Greek and Roman sculpture would impress on so finely constructed a mind as that of his pupil the purest feeling for form; and that the paintings of the great masters of the several Italian schools would afford a perfect elucidation of the principles which he had himself been endeavouring to inculcate.

The concluding paragraph of the following interesting letter assures us of the high estimation in which Van Dyck was held by his countrymen even previous to his studies in Italy. It is addressed to that zealous patron of art Thomas Earl of Arundel. The writer is presumed to have been an agent of the noble Englishman, but with his name we are not made acquainted. It is dated from Antwerp, 17th July, 1620.

"Most Illustrious Lord and Revered Patron,*

Immediately on my arrival in this city, I presented your Lordship's letter to Signor Rubens, the painter, who received and perused it with evident marks of satisfaction. I give you his reply: 'Although,' said he, 'I have refused to execute the portraits of many princes and noblemen, especially of his Lordship's rank, yet, from the Earl I am bound to receive the honour which he does me in commanding my services, regarding him, as I do, in the light of an evangelist to the world of art, and the great supporter of our profession;' and with other similar expressions of courtesy, he proceeded to make arrangements for her Ladyship's sitting to him on the following morning. He has already sketched her likeness with Robin the dwarf, the fool, and the dog. The sketch, however, still requires some trifling additions, which he will make to-morrow; and, on the following day, her Ladyship starts, with the intention of sleeping at Brussels. It so happened, that when Rubens began his work, he was unable to lay his hand on a piece of canvas sufficiently large for his purpose. Having drawn the heads, therefore, as they should be, he sketched the postures and draperies of the figures on paper, and finished a separate drawing of the dog: but he has ordered a canvas of the proper size to be prepared, and will himself copy what he has done, and send the copy with the original sketches to your Lordship.† He assures the Countess that he will paint no person unless by your Lordship's recommendation.

* Translated from the Italian original at Norfolk House, No. 76.

† The picture Rubens afterwards painted from these materials is now in the Gallery at Munich. There is a small engraving from it in "*La Galerie Electorale de Dusseldorf*, folio, Basle, 1778," and also a slight etching by Mr. John Burnet, inserted in his "*Practical Hints on Painting*." In his comments on it he says, "A Family Group, by Rubens: this is the picture mentioned by Reynolds in his description of the Dusseldorf Gallery. 'Over the door is

“Van Dyck lives with Rubens; and his works are beginning to be scarcely less esteemed than those of his master. He is a young man of one and twenty; his parents are persons of considerable property in this city; and it will be difficult therefore to induce him to remove; especially as he must perceive the rapid fortune which Rubens is amassing.” *

The agent of the Earl of Arundel would no doubt acquaint Van Dyck with the noble Lord's wish that he should visit England, and it may be easily imagined how flattered the youth must have felt at such a proposal, proceeding as it did from a person so well known throughout the continent of Europe as a most liberal patron of the fine arts, and whom Rubens thought worthy of being designated “an evangelist to the world of art.” It would indeed have been strange had he not sought to avail himself of such patronage, however deeply impressed he might be with the importance of the advice of his master, that he should immediately proceed to Italy.

a portrait of a lady, whole length, with her hand on a dog's head; a gentleman behind; a boy (her son) by her side, with a hawk; and a dwarf behind the dog. This is called Lord and Lady Arundel; but certainly does not contain their portraits. The arms on the curtain have a lion and unicorn for supporters, and the garter as a label under.' Notwithstanding these remarks of Sir Joshua, I believe the picture does contain the portraits of Lord and Lady Arundel, and that the arms are correct, viz.: a lion and a horse; with the shield red and white.”

* From the “History and Antiquities of the Castle and Town of Arundel, including the Biography of its Earls from the Conquest to the present time, by the Rev. M. A. Tierney, F.S.A. Chaplain to his Grace the Duke of Norfolk, 2 vols. 8vo. London, 1834, vol. 2. pp. 489, 490.” By the kindness of Mr. Tierney, the writer is enabled to give the paragraph concerning Van Dyck as it stands in the original:

“Van Deick sta tuttavia con il Sigr. Rubens e viene le sue opere stimate pocho meno di quelle del suo maestro. E giovane di vintrun anno, con padre et madre in questa citta molto ricchi; di maniera che è difficile, che lui si parta di queste parti; tanto più che vede la fortuna nella quale è Rubens.”

There will be found in a succeeding part of this volume a portion of a letter addressed to the Earl of Arundel by Sir Dudley Carleton, the English minister at the Hague, from which it appears that he was employed by the Earl in the purchase of pictures. It does not seem improbable that this noble person may have also communicated to Sir Dudley (who was the friend and correspondent of Rubens) his wish to engage Van Dyck in his service, and that Carleton, being aware of the intention of the States to send Commissioners at this time to England, made the circumstance known to Van Dyck, and advised his coming over in their train. This he was perhaps the more readily induced to do, as Rubens was then absent, having gone to Paris to receive the commands of Mary de Medicis for the decoration of the Luxembourg.

Felibien and other biographers of Van Dyck have indeed positively stated that he came to England prior to settling here in 1632, and painted some pictures during his stay, but not meeting with encouragement he passed over into France. The compiler confesses to have entertained doubts till lately on this point, because it appeared very improbable that a monarch so enthusiastically fond of art, and possessed of the judgment and nice discrimination of Charles I., on seeing any work by the hand of this accomplished Painter should for a moment have withheld that patronage which he at a later period so liberally afforded him: his coming here at so early a period as 1620, and prior to his going into Italy, never having been contemplated.

That he did so however is placed beyond a doubt by the following extract from the Order Books of the Exchequer.*

* For the knowledge of this interesting fact I am indebted to Robert Lemon, Esq. of Her Majesty's State Paper Office.

*Jovis XXVI of February 1620-1**By Order dated XVI of Feb^r 1620*

Anthony Vandike in reward for Service	To Anthony Vandike the some of one hundred pounds by way of reward for special service by him performed for his Ma ^{ty} without accompt imprest or other charge to be sett uppon him for the same or for anie part thereof
---------------------------------------	---

The date of this order is so near that of the arrival of the Commissioners from the Hague in January 1620-1, which is thus noticed by Sir John Finett, "Arrived at Greenwich six Commissioners from the State of the United Provinces,"* that there are strong grounds for presuming Van Dyck to have accompanied them.

Whether this sum of £100 was merely a gratuity, or given in payment for pictures painted by him, has not been ascertained. There is in the Royal Collection in Windsor Castle a whole length portrait of James I, the head of which has always been said to be painted by Van Dyck from materials placed in his hands by Charles I; this supposition in all probability originating in the belief that the Painter did not visit England till after James's decease. On comparing the portraits of the Earl of Arundel by Van Dyck, there is great reason for believing that one of them was painted at this time; it represents him in armour, with a baton in his hand, and has been engraved by Hollar, it being evidently taken when the Earl was some fourteen or sixteen years younger than when he sat for the exquisitely painted head formerly in the Orleans Collection, and now in that of the Duke of Sutherland.

Van Dyck did not, however, remain long in England. In the Register books of the Privy Council is the following entry, which gives the date of his departure:

* Philoxenis, 8vo. London 1656, p. 73.

28 Feb. 1620-1

Lord Steward
 Lord Chamberlien
 Lord Arundell
 & Bp. Winton.
 Mr. Secr. Calvert
 M^r of the Wards

A passe for Anthonie van Dyck gent his Ma^{ties} Ser-
 vaunt to travaile for 8 Months he havinge obtayned
 his Ma^{ties} leave in that behalf As was sygnified by
 the E of Arundell

It is worthy of remark that he is here designated "one of his Majesty's servants," and also that the leave extends only to eight months. It may be inferred from this that some office had been conferred on him, and that his return was expected. Lord Arundel's influence might have obtained him a nominal appointment in the court of James; but the mutual dislike which existed between that nobleman and the Marquis of Buckingham would at once account for Prince Charles not coming forward as the patron of the young painter. The Prince was then much under the influence of Buckingham, who it may be presumed patronized Daniel Mytens, as there is a portrait painted of this favourite, by Mytens, in the printed Catalogue of Charles the First's Collection, who appointed Mytens one of his painters immediately after his accession to the throne.

When Van Dyck left the school of Rubens they appear to have parted on the most friendly terms, the pupil presenting three successful efforts of his pencil for his instructor's acceptance; the portrait of his wife, an *Ecce Homo*, and a night scene of the seizure of our Saviour in the garden of the Mount of Olives. This last, it is said, was so much esteemed by Rubens that he assigned it the place of honour in the principal chamber of his dwelling, and took constant pleasure in pointing out its merits to his visitors; and in return, he complimented his pupil by the gift of one of the finest horses from his own stable.

It is not known whether this interchange of kindly feeling passed

between them prior to or after Van Dyck's visit to England, but the diversion from his proposed journey into Italy does not appear to have lessened the interest Rubens felt in the welfare of his gifted pupil, who soon after his return to Flanders became enamoured of a beautiful young woman residing in the village of Savelthem near Brussels, by name Anna Van Ophem.* A passion for the fair sex appears at all times to have been predominant in him; and on this occasion it certainly so far got the better of his ardour in pursuit of improvement in his profession as to banish for the time all ideas of his projected tour into Italy. The stay he made in Savelthem must have been for some length of time, as whilst under the influence of Anna's charms, he painted, and at her persuasion it is insisted, two pictures for the parish church. The subject of one was St. Martin, the patron saint, on horseback, dividing his cloak with a beggar; in which he introduced as the saint the portrait of himself mounted on the horse given him by Rubens, who had some time before painted the same subject, and the picture in question seems to have been in every respect similar in treatment to that by his master. Michel, in his *Life of Rubens*,† relates the following interesting incident in regard to this picture by Van Dyck. The priest and some other of the parish authorities thought proper to dispose of it to a Mons. Hoet, of the Hague, for the sum of four thousand florins, without the knowledge of the Seigneur the Count de Konigseck, or the permission of the inhabitants. The villagers,

* Mensaert, in describing the pictures at the Château de Tervure, a hunting seat of Duke Charles of Lorraine, mentions one which is, undoubtedly, a portrait of the above named young woman. "On y voit aussi le portrait d'Anne van Savelthem peint par M. A. van Dyck, elle est représentée dans ce tableau entourée de plusieurs chiens de l'Infante Isabelle, dont elle avoit le soin."—*Le Peintre Amateur et Curieux*, 1re Partie, pp. 160, 161.

† *Histoire de la Vie de Rubens* par J. F. M. Michel, 8vo. Brux. 1771, p. 187.

finding their St. Martin had been taken down, and was about to be packed and conveyed away, armed themselves, and accompanied by their wives and children, who had furnished themselves with pitchforks and other weapons, surrounded the church determined to prevent the removal of the picture. A party were presently at the heels of Mons. de Hoet, who, in order to save himself, was obliged to leap the hedge of the priest's garden, and betake himself by the way of the fields back to Brussels. The picture remained in the church; and a strong protestation against the legality of its removal being made by the inhabitants, it was again replaced over the altar. The same enthusiastic feeling was manifested by the inhabitants towards their St. Martin on the French taking away the picture in 1806; the party sent to remove it not being suffered to do so until the arrival of a reinforcement of troops from Brussels. It was in the Louvre till 1815, when it was restored to its original situation. The other picture painted by Van Dyck at Savelthem was a Holy Family, in which he introduced portraits of his enchantress and her parents. Mensaert states that it was destroyed during the war in Flanders by the foragers of the French army, who cut it up, and made it into sacks for their grain.*

Rubens was greatly disquieted when he heard of so untoward an interruption to his pupil's progress, and he immediately sought to withdraw him from the scene of his infatuation. His exhortations and remonstrances happily prevailed: Van Dyck was awakened to a sense of his folly; and taking a hasty leave of his mistress, he commenced his journey into Italy.

The florid yet harmonious colouring of Rubens may be traced to

* *Le Peintre Amateur et Curieux*, 1re Partie, p. 195.

his admiration and study of the Venetian school; and the eye of Van Dyck being attuned to this, it does not create surprise to find that in the first instance he should have turned his steps towards Venice. Here his whole attention appears to have been directed to the study and analysis of the principles on which Giorgione, Titian, and the other great masters of that school achieved those splendid works that have acquired for them an undying reputation: his admiration of them in several instances inducing him to make careful copies of their pictures. He remained in Venice till the low state of his finances obliged him to proceed to Genoa.

It was from the nobles and wealthier merchants of this city that Rubens some thirteen years before had met with such distinguished patronage; and the remembrance of his superior talent and acquirements very strongly predisposed them in favour of his pupil, whose natural elegance and refinement of manner speedily confirmed this feeling. The eminent powers of Van Dyck as a portrait painter soon developing themselves, the Spinola, Raggi, Brignoli, Pallavicino, and Balbi families eagerly availed themselves of them; and to this day in their palaces may be found many of the finest efforts of his genius.* Bellori† names some few of the most important pictures he executed for them, amongst others are equestrian portraits of Giulio Brignole and Gio. Paolo Balbi, the Doge Pallavicino in the dress he wore when Ambassador to the Pope, the Marquess Spinola in white armour, holding a baton in his right

* Many interesting though brief notices of those pictures by Van Dyck, which are still in Genoa, will be found in the letters and diary of Sir David Wilkie. See volume 2 of Allan Cunningham's *Life of Sir D. Wilkie*, pp. 420, 421, 448, 449, 494, and 495.

† *Vite di Pittore*, 4to. In Roma, 1672, p. 256.

hand, the left being placed on the pommel of his sword, and the portrait of a youth of the Imperiale family, purchased by Christina Queen of Sweden, which was to be seen at Rome at the time Bellori wrote his work.

After remaining some time in Genoa, Van Dyck determined on visiting Rome, the city in which are deposited the most glorious productions of the art he professed; the grand and beautiful creations of Michael Angelo and Raffaello. Whilst in Rome he was a guest in the palace of Cardinal Bentivoglio; who, having been Nuncio in Flanders, had acquired and still retained a strong predilection for the Flemings. He commissioned Van Dyck to paint a Crucifixion, also a whole length portrait of himself; the latter, now in the Florence Gallery, has long been celebrated as one of the most beautiful productions of our artist; it displays in an eminent degree the result of his study in Venice, where Bellori tells us "*intinse il suo pennello nè buoni colori Venetiani.*" At this time he also painted the two whole length portraits, now at Petworth, of Sir Robert and Lady Shirley.* These are in oriental costume, Sir Robert being then resident Ambassador at Rome, upon a mission from Shah Abbas, king of Persia, to Pope Gregory the Fifteenth, for the purpose of soliciting aid against the Turks. There are at this time in the Pontifical palace on Monte Cavallo two historical

* Fuller, in his *Worthies of England*, when speaking of Sir Robert Shirley, says "These his actions drew the envie of the Persian lords, and love of the ladies, amongst whom one (reputed a kinswoman of the great Sophy) after some opposition was married unto him. She had more of *ebony* than *ivory* in her complexion; yet amiable enough, and very valiant, a quality considerable in that sex in these countries. With her he came over into England, and lived many years therein. He much affected to appear in foreign vestes, and as if his clothes were his limbs, accounted himself never ready till he had something of the Persian habit about him."

pictures by Van Dyck, the Ascension, and the Adoration of the Magi, which, it may be presumed, were commissions from the Pope. Many of his pictures are also to be found in the Braschi, Colonna, Corsini, and other palaces of Rome; painted, in all probability, during his stay, which Soprani * states was for two years. The cause of his leaving Rome has been ascribed to the disgust he felt at the conduct of the Flemish artists towards him. Many of whom he found dwelling there, and on his arrival had entered freely into their society; but as they proved for the most part to be addicted to habits of intemperance, he ceased to attend their meetings; wisely judging that such a mode of spending his time was at least incompatible with that steady pursuit of professional eminence in which he was determined to persist. This defection very much annoyed them; and as he indulged in an expensive style of dress and equipage, it was attributed to pride and self-conceit. From that time they sought to disparage his works, alleging that they were bad in drawing, and feeble in colour. It is to be regretted that he had not firmness to bear up against such malicious assailants of his growing fame, but that he suffered himself to be painfully affected by them, so much so that he left the great city in disgust, and returned to Genoa.

After a short time he passed over into Sicily, accompanied by the Chevalier Nani. In Palermo he painted the portrait of the Viceroy, Prince Philibert of Savoy, also that of Soffonisba Angosciola, a celebrated paintress, then in her ninety-first year, and perfectly blind. In the interesting life of her, written by Soprani † it is said Van Dyck esteemed himself fortunate in having enjoyed

* Vite de Pittori, 4to. in Geneva, 1674, p. 305.

† Vite de Pittori, p. 310.

her conversation, and was wont to observe, he had received more light on points connected with his art from a blind woman, than from the works of the most celebrated painters.* His stay in Sicily was, however, of short continuance; for the plague breaking out, and the Viceroy falling its victim, our artist fled hastily away. He had commenced a large picture for the Oratory of the Confraternity of the Rosary, which he carried with him to Genoa, where he finished it and sent it into Sicily.

In the course of his travels he met the Countess of Arundel, who with her two sons, was then making the tour of Italy and accompanied them to Turin; he was treated by her with distinguished kindness, and strongly urged to accompany her to England, which he, however, respectfully declined, and went back to Genoa,† where he always found a cheerful welcome from his friend and fellow countryman, Cornelius de Wael, who had become a resident there, and in whose house he usually lived. But the more powerful inducement for his frequent return was the great kindness and liberal encouragement he received from the Genoese nobles, which must have been the source of considerable wealth to him.

Little is known of what he did in Florence, and few pictures by him are found there. This may in some measure be accounted for by the circumstance that Justus Suttermans, a Flemish artist of great celebrity as a portrait painter, then held the appointment of painter to the Court of Tuscany. His pictures are spoken of as being scarcely inferior to those of Van Dyck, who was his friend,

* Walpole mentions the Duke of Devonshire as possessing a sketch book of Van Dyck's, in which there is a drawing of Sofonisba Angosciola. *Anecdotes of Painting*, 5 vols. 12mo. London 1786, vol. ii. p. 159.

† Soprani, p. 305.

and has etched a fine animated portrait of him. Some few of Van Dyck's works are found in Turin, Milan, and Brescia; and in the Cathedral at Fano there is a portrait painted by him on stone, forming a portion of a monument erected to one of the Raynalducci family.

After a residence of five years in Italy, Van Dyck returned to Antwerp towards the end of 1626. It is natural to suppose that rumours of his successful career had reached his native city, and that great expectations had been raised. One of their own citizens, he had gone forth from the school of Rubens the most promising of his scholars. What excellence then, might not be anticipated as the result of so long a sojourn in the land of art upon such a mind? Happily his productions were of a character to gratify them to the utmost extent of friendly anticipation. He was not allowed to remain idle; constant demands were made upon his pencil to adorn the buildings of the city that had given him birth. His first work of importance was an altar-piece for the Church of the Augustins. The composition is grand and striking; it represents St. Augustin in extasy, supported by two angels, his eyes directed towards the Saviour in the clouds, surrounded by a group of cherubim, who display a variety of emblems. The effect of the picture unhappily was destroyed by the brotherhood insisting that the light vestment of the Saint (which formed, as the artist had judiciously contrived, the centre of the principal mass of light) should be changed to black. Reynolds says, "This picture is of great fame; but in some measure disappointed my expectations.—It has no effect, from the want of a large mass of light; the two angels make two small masses of equal magnitude."* A far better idea may be formed

* A Journey to Flanders and Holland. Works of Sir Joshua Reynolds, 3 vols. 8vo. Lond. 1809. Vol. ii. p. 315.

of the original intention of the Painter from the fine sketch *en grisaille* in the possession of Lord Methuen or from the print engraved by P. de Jode than from the large picture, because in both the sketch and in the print the robe of the Saint is light.

However annoying such interference was in this instance, the treatment he received from the Canons of the Collegiate Church of Courtray was far worse. They had given him the commission for a grand altar-piece, which was to be painted in Antwerp, the subject chosen being "The Raising of the Cross." At this moment the whole powers of his mind were bent on establishing a reputation in his own country, and he had resolved to put forth his utmost powers on a picture of such importance. He was the more anxious upon this point because many of his contemporaries, far his inferiors, had already shown an inclination to detract from the reputation of his works. Accordingly, when the picture was finished, he went himself to Courtray to superintend the putting it up. On his arrival, the Canons desired to have it unpacked and submitted to their criticism; the Painter intreated they would allow him till the following day, when it might be seen in the situation it was intended to fill. But no; they insisted on having it unrolled; and great was the mortification of Van Dyck to see them looking first at his performance, then at himself, with an evident expression of contempt. His townsmen had been ignorant; the Canons of Courtray were insolent. They exclaimed that the countenance of the Saviour was altogether wanting in dignity, that it had the air of a porter, that the other faces resembled masks, and finally, telling him he was a mere dauber, they turned on their heels and left him. The picture, however, was allowed to be put up; and when this was done, he went to the several Canons, requesting each would

do him the favour to go and look at it ; this modest petition, however, only drew down on him further contumely : and he was detained at the place some days before he could obtain payment. The money was, however, at last paid ; but with so bad a grace as greatly to increase his mortification.

Returning to Antwerp, he determined on not making the affair known ; but circumstances shortly arose which caused it to be spread abroad. Some persons of acknowledged taste, in passing through Courtray, saw the picture, and were loud in its praise ; many artists and connoisseurs went to see it, and pronounced it to be a surprising effort for so young a man. The tables were now turned ; the arrogant condemners were compelled to join in the voice of approbation ; they even felt themselves called upon to make amends for the insults with which they had loaded our too sensitive artist : for this purpose they summoned a chapter, in which it was determined to commission him to paint two other pictures for their church. But Van Dyck could not so speedily forget the treatment he had experienced at their hands, and in replying to their communication told them there were already daubers enough in Courtray, without summoning others from Antwerp.

Two other of his more important works are the Crucifixion in St. Michael's Church in Ghent, which Reynolds tells us "is almost destroyed by cleaning ; but it appears by what remains to have been one of his most capital works." The other is above the great altar in the church of the Recollets in Mechlin, where Christ is represented crucified between the two thieves, and on which Sir Joshua pronounces the following eulogy : "This picture upon the whole may be considered as one of the first pictures in the world, and gives the highest idea of Van Dyck's power ; it shows that he

had truly a genius for history painting, if it had not been taken off by portraits."* One other work of considerable interest remains to be mentioned, which was unfortunately destroyed during the bombardment of Brussels in the year 1695 ; it represented the magistracy of that city assembled in council, and contained twenty-three portraits.

Houbraken gives an amusing account of a visit paid by Van Dyck when at Haarlem to Frank Hals. He had made repeated calls with the view of seeing this artist, whose portraits he much admired. Hals was rarely to be found but at a tavern ; however, on Van Dyck sending word that a stranger waited to have his portrait painted, Hals made his appearance ; and being told he could have only two hours to execute the picture in, he seized his palette and brushes, taking the first canvass that came in his way, commenced, and finished his labour in the given time. The visitor, when allowed to see it, expressed his approval, at the same time observing, that painting a portrait appeared a very simple process, and he would like to be allowed to try what he could do, requesting the astonished painter to take the seat he had occupied. It soon appeared plain to Hals that he had before him one well skilled in the materials he was using ; great, however, was his surprise when he beheld the performance ; he immediately embraced the stranger, at the same time crying out, " You are Van Dyck ; no person but he can do what you have now done."

Van Dyck resided in Flanders somewhat more than five years after his return from Italy ; during which time he was constantly and laboriously employed, if we are to judge from the pictures he

* Journey to Flanders and Holland. Reynolds's Works, vol. ii. pp. 273, 274.

painted for the churches and other public buildings. Descamps enumerates upwards of thirty, which must have been executed during this period. Independently of these, he produced a considerable number of his best portraits; such are those of the Archduchess Isabella, the Cardinal Infanta, the Queen Mother of France and her son Gaston, Duke of Orleans (both of whom had taken refuge at that time in Brussels), equestrian portraits of Prince Thomas of Savoy, the Duke d'Arenberg, and the Duke of Alva, Antonius Triest Bishop of Ghent, the Abbé Scaglia, and by far the larger portion of the exquisite sketches *en grisaille* forming that series of portraits of the most eminent characters of the period, as soldiers, poets, historians, &c. which were engraved, and published by Martin Vanden Enden. In this collection are to be found many of the principal Commanders who took the field at the commencement of the Forty years war, Gustavus Adolphus, the Emperor Ferdinand, Wallestein, Tilly, Papenheim, and others, so that Van Dyck must have visited the seat of war for the purpose of painting some of these sketches.

A circumstance very propitious at this time to the employment of our artist in his native country, was the absence of Rubens, who was now engaged on diplomatic missions to the courts of Madrid and London. He had been sent there by the Infanta Isabella, her husband the Archduke Albert, having a short time before his death pointed out Rubens as a person on whose sagacity and worth she might place reliance in cases of difficulty.

During this period Van Dyck was invited by Frederick of Nassau, Prince of Orange, to make a journey into Holland. He there painted the portraits of the Prince, the Princess, and their family, as well as those of many other persons of rank and consequence

then resident at the Hague. De Piles has asserted that about this time he also visited Paris by invitation from the Cardinal Richelieu.

Descamps makes a strange assertion, which is only noticed here with the view of pointing out the injustice and falsity of it. He affirms that Rubens offered Van Dyck his eldest daughter in marriage, and that he excused himself on the plea of his desire to revisit Rome; but that in reality the refusal arose from his entertaining a passionate attachment to the mother. Now Rubens had no daughter by his first wife, Isabella Brant, and she died in the year in which Van Dyck returned from Italy.

The circumstances which led to Van Dyck's journey to England in 1632, are unfortunately involved in much obscurity. Felibien states that Charles I. desired Sir Kenelm Digby, who had known Van Dyck in Flanders, to invite him over; but Bellori, whose account of Van Dyck's career in England is full and satisfactory, says distinctly, that it was Lord Arundel who, in the first instance, introduced him to the notice of King Charles,* and gives Sir Kenelm Digby as his authority for all he relates, having met that gentleman in Rome, when he was the resident from Henrietta Maria to Pope Urban VIII.†

Walpole, in his Life of Mrs. Beale, quotes the following extract from a manuscript diary kept by that lady's husband, in which he writes that the king was moved to invite Van Dyck over, from seeing a portrait he had painted of Nicholas Lanière.

“Mr. Lely told me, at the same time as he was most studiously

* “E perche il Conte di Arondel Signore studiosissimo delle belle arti del disegno haveva introdotto il Van Dyck alla gratia del Rè, & era stato promotore della sua venuta in Inghilterra.” &c.

† Questo Cavaliere nel Pontificato di Urbano Ottavo dimorando in Roma Residente della Regina d' Inghilterra, mi diede contezza di quanto avvenne al Van Dyck, dopo l'andata sua alla Corte di Londra.

looking at my bishop's picture of Vandycke's, and I chanced to ask him how Sir Antony cou'd possibly devise to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection—I believe, said he, he painted it over fourteen times. And upon that he took occasion to speake of Mr. Nicholas Lanière's picture of Sr. Anto. V. D. doing which, said he, Mr. Lanière himself told me he satt seaven entire dayes for it to Sr. Anto. and that he painted upon it of all these seven dayes, both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that tho' Mr. Lanière satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction. This was the picture which being show'd to King Charles the First, caused him to give order that V. Dyck shou'd be sent for over into England."*

The portrait here spoken of was no doubt the one we find inserted in the Catalogue of King Charles's collection of pictures, made by Abraham Vanderdort, on their removal from St. James's to Whitehall; the original MS. of which is now in the British Museum, (MSS. Harl. 4718) wherein it is thus described :

Done by Sir Anthony Vandike beyond the Seas.	34 Item, ye Picture of Nicholas Laneer, master of his Maj ^{ty} . Musick half a figure in a carved all over gilded frame.†
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The annexed extract from the Order Books of the Exchequer,

* Anecdotes of Painting in England, vol. iii. pp. 125, 126. In the article Mary Beale, Walpole says, "But the fullest history of her life and works was recorded by her own husband, who in small almanac-pocket books minuted down almost daily accounts of whatever related to himself, and his wife's pictures:" the above extract is from one of these pocket books.

† On the dispersion of the Royal Collection, this picture was bought by Lanière himself; for in another manuscript in the British Museum, MSS. Harl. 4898, entitled "An Inventory of

proves that the King was in possession of an historical picture by Van Dyck, in the beginning of 1630, two years prior to his coming to England.

23rd March 1629-30

By Order dated 23rd March 1629

Endymion Porter Esq. for a picture bought of him	To Endymion Porter Esq :* one of the Grooms of his Majesties Bedchamber the some of 78 <i>l</i> for one picture of the Storie of Reynaldo & Armida† bought by him of Monsieur Vandick of Antwerpe and delivered to his Ma ^{ty} without accompt as per letter of privy seal 20 March 1629
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In the course of his researches at Her Majesty's State Paper Office, the compiler discovered the following autograph letter written by

the Household Goods, Jewells, Plate, &c. belonging to the late King. Sold by order of the Councill of State from y^e several places and Palaces following: The Tower Jewell houses, Somersett House, Whitehall, Greenwich, Wimbleton, Oatlands, Windsor, Hampton Court, Richmond, Sion House, St. James's, and several other places. With the several Contracts made by the Contractors for sale of the said goods, &c. from the year 1649, to the year 1652." We find at page 150, amongst the pictures in Whitehall "No. 27, a Piece of Nicholas Lainer to the knee, by A. Van Dicke, £10. Sold Nich. Layner y^e 2 Nov. 1649, for £10." This picture in the time of Walpole was in the Lord Chancellor Henley's possession, but is now, we believe, in that of the Marquis of Westminster.

Bellori speaks of another portrait of Lanière, painted by Van Dyck when in England: "E perche fra gli altri nobili ingegni di quella corte vi si trovava Nicolò Lanieri Pittore, e Musico, lo ritrasse in sembianza di Davide che suona l'arpa avanti Saule."

* Anthony Wood says of this gentleman "he was a great man, and beloved by two kings, James I. for his admirable wit, and Charles I. (to whom, as to his father, he was a servant) for his general learning, brave stile, sweet temper, great experience, travels & modern languages." He accompanied Charles, when Prince of Wales, into Spain; and was afterwards appointed one of his Grooms of the Bedchamber. He was Colonel of the 7th Regiment of Foot, and so obnoxious to the Parliament as to be always excepted from indemnity. Walpole mentions him as being a favourite with Margaret Lemon, Van Dyck's mistress. Van Dyck painted a family picture of Endymion Porter, his wife, and children, which will be found in the printed Catalogue of Sir Peter Lely's Collection; it was sold to Sheffield, Lord Mulgrave, afterwards Duke of Buckingham. It is now in the possession of Mr. Porter's descendant, the Viscount Strangford.

† In the Inventory of the Royal Effects before quoted, Harl. MSS. 4898, this picture is inserted, "278. A Storie out of Ariosto by Van Dyck, £80. Sold Col^l Webb y^e 27 October 1649 for £80."

Van Dyck in the Spanish language.* It has no address, but the date, the sum paid for the picture, and the circumstance of the letter being found in a packet of papers tied up and endorsed "Mr. Endymion Porter's papers," make it in every way probable that it was addressed to that gentleman by the painter, and that it had reference to this picture. The following is a translation:

SIR,

THE picture which you ordered of me for his Majesty, I have completed, and by your desire have delivered it into the hands of Mr. Pery. I therefore beseech you that on the arrival of the said picture, you will be pleased to take care of it, and to supply any thing that may be wanting to it.

The aforesaid Pery has paid me 300 patacones, which amount to £72 sterling. And with this I make an end, remaining obliged to serve you on all occasions which offer themselves for your service.

Requesting you to inform me, by the first opportunity, of the

* MI SEÑOR,

LA pintura que V. S. mi la ordenado por su Mag^d yo la hecho y porsu orden l entregado in manos propios del Señor Pery. Assi suplico llegando la dicha pintura sea servida protegerla y cobrir lo que pue de faltar en ella.

Dicho Pery me ne ha pagado 300 patacones que hazen 72 Libras sterlines. Y con este hagho fin quedando obligado de servirla ~~un~~ todas ocasiones que soffrescieren en sú servicio.

Suplicandola se sirva avisarme con el primiero del recivo desta y de la dicha pintura. No digo mas sino que ruego a Nre Señor que guarde a V. S. largos y muchos años como yo deaseo. De Amberes a 5 de Deziembre 1629.

De V. S. quien yo beso las manos

Umilde y muy affectionado Creado

ANTONIO VAN DYCK.

E

receipt of this, as well as of the picture ; I have nothing more to say, except that I pray our Lord that he may preserve you long and many years, as I truly desire. From Antwerp, this 5 of December 1629.

So kissing your hands I remain,

Your humble and most affectionate servant,

ANTONIO VAN DYCK.

The reader will see on referring to the printed Catalogue of the Collection of Charles I,* that many articles in it were presented to him by his Courtiers, who, aware of his extreme love for works of art, were assured such offerings would be particularly acceptable. The papers forming No. II. of the Appendix, consist of a correspondence relating to a contemplated present to the King of a picture by Van Dyck, which was sent by Sir Balthazar Gerbier, the resident from Charles I to the Infanta Isabella, at Brussels, to the Lord Treasurer Weston.† Van Dyck's intention to visit England is intimated in these letters ; but the author has failed to discover any document containing a direct assurance of the King having invited him to this country.

It was not till this period that Van Dyck's early friend, Lord Arundel, attained to much favour with Charles I. This nobleman had incurred the displeasure of his Sovereign soon after his accession

* A volume in Quarto prepared for the press by Vertue from a manuscript in the Ashmolean Museum at Oxford, and printed in 1757.

† Amongst the miscellaneous notices toward the end of this volume, will be found the draught for an Agreement, by which we learn that this nobleman employed Le Sueur the sculptor to cast for him a large equestrian statue in bronze of Charles I. There is a fine half-length portrait of Lord Weston (afterwards created Earl of Portland), by Van Dyck, in the Collection of the Earl of Verulam at Gorhambury.

to the throne, on account of the marriage of his eldest son, Lord Maltravers, with the Lady Elizabeth Stuart, daughter of Esme, Duke of Lenox. The match interfered with a project of the Crown for a matrimonial alliance between this lady and Lord Lorne, son of the Earl of Argyle ; and there seems little doubt that the enmity of the royal favourite Buckingham towards Arundel must have strongly influenced the King's neglect and severity towards a nobleman who was otherwise from his tastes and pursuits the most likely to have acquired the friendship and confidence of his Sovereign.

The death of the Duke, which took place in August 1628, removed the only barrier which opposed itself to Lord Arundel's advancement, and he speedily made his way to that position in the Court of Charles which from his rank and talents he was entitled to hold.

Van Dyck arrived in England towards the end of March or the beginning of April 1632, and on proceeding to London met a most flattering reception from the King. In the first instance he was lodged in the house of Edward Norgate,* a protégé of the Earl of Arundel's, his expenses being defrayed by the Crown, as appears by a Privy Seal Warrant, bearing date 21st May 1632.†

* Norgate was sent into Italy to purchase pictures and statues for the Earl of Arundel, who afterwards gave him the appointment of Windsor Herald. He was also one of the Clerks of the Signet. There are letters in Her Majesty's State Paper Office written by him, by which it appears he was nearly connected by marriage with Sir Balthazar Gerbier. In one of them, dated from York, the 3d April 1639, he writes, "I pray do me the favor to addresse this to my wife, it contaynes a bill for extraordinaries for my brother Gerbier, signed by Mr. Secre. Coke, and due last month." Walpole gives an interesting account of Norgate, and speaks in high terms of him as being a skilful illuminator.

† See Appendix V.

The anxiety of the King to find him a suitable residence is shewn by a document in the State Paper Office, in the hand-writing of Sir Francis Windebanke, headed "Things to be done," one of which is "To speak with Inigo Jones concerning a house for Vandike." Apartments were speedily assigned him in the Blackfriars,* as well as a summer residence at Eltham.†

Two men of considerable ability were employed by the Court of England at this time as portrait painters, Cornelius Jansen and Daniel Mytens, the latter holding an appointment as one of "the King's picture drawers," with a fee of £20 per annum. The discriminating taste of Charles, however, led him to see at once the superior talent of Van Dyck, on whom he conferred the appointment of Principal Painter in Ordinary to their Majesties, which annoyed poor Mytens so much that he asked permission of the King to retire to the Hague; but Charles, guessing the cause, very kindly said he could find sufficient employment both for him and

* The Crown must have held property at this time in the Blackfriars; for the Count de Tillier, ambassador of France, in the latter end of the reign of James the First, was lodged here; and Walpole states that Cornelius Jansen dwelt in the Blackfriars.

† Felibien in his *Entretien sur les Vies et sur les Ouvrages des Peintres*, mentions Van Dyck's having a residence at Eltham, and Walpole also states "In the summer he lived at Eltham in Kent; in an old house there, Vertue saw several sketches of Stories from Ovid, in two colours, ascribed to him."—(*Anecdotes of Painting*, vol. ii. p. 166.) Is it not probable he might have had a suite of rooms given him by the King in what was called the King's House, Eltham Palace: a survey of which was made on the 16 July 1648, in consequence of an ordinance issued by the Commonwealth, and returned as follows: "The Capital Mansion House built with brick, stone, and timber, was called Eltham House, and consisted of one fair Chapel, one great Hall, 36 Rooms and Offices below stairs, with two large cellars; and above stairs, in lodgings, called the Kings side, 17 lodging rooms; and on the Queens side 12 lodging rooms, and on the Princes side 9 lodging rooms; in all 38." &c.—*Hasted's Kent*, 4 vols. folio, vol. i. p. 52.

Van Dyck. Mytens however returned within a year or two to his own country.

It is to be remembered that to his powers as a Painter, Van Dyck added a courtly elegance of person and refinement of address which must have greatly contributed to win the favour of the Monarch, with whom he appears to have created an immediate and powerful interest. It was a common occurrence for Charles to go in his barge from the palace at Whitehall to inspect the labours of the Painter, where the royal visitor would remain for hours watching the progress of some favourite piece, delighting to draw forth the opinions of an Artist so perfectly competent to form just conceptions of the beauties of those splendid works which had become familiar to him during his residence in Italy.

In three months after his arrival the King conferred on him the honour of knighthood;* and the compliment was further enhanced by the gift of a gold chain, to which was attached the portrait of his royal patron set in brilliants. He had painted in this brief interval that fine picture now in the Van Dyck room in Windsor Castle consisting of a group of whole lengths of the King, with the young Prince of Wales standing by his side, and the Queen holding the infant Princess Mary in her arms, a whole length of the King, and a half length of the Queen.†

Van Dyck appears to have taken great delight in exercising the

* The entry stands thus in a MS. list of the Knights made by Charles I. in her Majesty's State Paper Office.—

July 5. 1632. Sir Anthony Vandike principale Paynter in Ordinary to their Majesties at St. James's.

† See Privy Seal Warrant of the 8th of August 1632. Appendix, VI.

powers of his pencil in the delineation of the beauties of the Lady Venetia Digby, wife of his friend and patron Sir Kenelm; for though her death occurred on the 1st of May 1633, there are extant four different portraits of her by his hand, one of them, singular from its emblematical accompaniments, is extremely beautiful, and particularly interesting, as it offers a fine specimen of his powers before he gave way to the slighter and less studied execution which characterises some of his later pictures. The picture is now in the royal collection in Windsor Castle. Bellori gives the following minute description of the composition; as he never was in England, and as there has been no print engraved from it, the account was very probably obtained from Sir Kenelm himself.

“It occurred to the same gentleman to have the lady his wife painted on a large canvass in the semblance of Prudence sitting in a white robe, with a coloured veil and girdle of gems. She extends her hand towards two white doves, and the other arm is encircled by a serpent. She has a beam beneath her feet, to which are bound, in the form of slaves, Deceit with two faces, Anger with furious aspect, lean Envy crowned with serpents, profane Love blindfold, with clipped wings and broken bow, his arrows scattered and his torch extinguished, with other naked figures, the size of life. Above, a glory of Angels with instruments, and singing, three of them holding the palm and the garland over the head of Prudence, in token of victory and triumph over the vices, and the motto taken from Juvenal,”

“Nullum numen abest si sit prudentia.”*

* “Venne in pensiero al medesimo Cavaliere di far dipingere sopra una gran tela la

He adds, that Van Dyck was so pleased with the composition, that he painted a small duplicate from it.† The Lady Venetia died suddenly in her thirty-third year. There is a portrait of her by Van Dyck painted when lying dead in her bed with a faded rose beside her, the expression of which is exceedingly beautiful, and that of a person in a tranquil sleep.‡ A touching illustration of the lines on her death by Habington,

“ She past away
So sweetly from the world, as if her clay
Laid onely downe to slumber.”

It appears by the payments made from the Exchequer, that for the first two years after his arrival the King must have

Signora sua Consorte in forma della Prudenza sedente in candida veste con un velo di colore, e balteo di gemme. Stende ella la mano à due candide colombe, e l'altro braccio è avvolto dal Serpente. Tiene sotto i piedi un cubo, al quale sono legati in forma di schiavi la Fraude con due faccie, l'Ira in aspetto furioso l'Invidia magra, e crinita di serpenti, l'Amor profano bendato, tarpate l'ali, rotto l'arco, sparsi gli strali, spenta la face, con altre figure ignude al naturale. Sopra una gloria di Angeli con suoni, e canti, tenendo trè di loro la palma, e la ghirlanda sopra la testa della Prudenza in contrasegno di vittoria, el di trionfo de vitii, e'l motto, è cavato da Giovenale,

“ Nullum numen abest si sit prudentia.” ||

† Smith, in his *Catalogue Raisonné of the Works of Van Dyck*, states that this small picture is now in the possession of the family of Sir Eliab Harvey.

‡ This picture is at Althorp, the seat of Earl Spencer; and there is also another in the Gallery of Dulwich College.

|| This lady was one of the daughters and coheirs of Sir Edward Stanley, of Tonge Castle in Shropshire; her mother was Lucy, daughter and coheiress of Thomas Percy, seventh Earl of Northumberland. Rumour appears to have been busied with her reputation, which no doubt gave rise to her husband's conceit of having this picture painted. Lord Clarendon in his *Life* speaks of her as a lady “though of extraordinary beauty, of as extraordinary fame.” But Aubrey has been her great calumniator. The able editor of “*The private Memoirs of Sir*

X given Van Dyck almost constant employment; and as a further proof of the high estimation in which he held the talents of the artist, he, on the 17th of October 1633, settled on him a yearly pension of £200.* Such munificence on the part of the sovereign, and a proportionate degree of patronage from the nobility, soon placed him in a situation to indulge in that prodigality of expense to which he had ever been too prone. Early accustomed to witness the superior scale on which the establishment of Rubens had been conducted, and living for the most part during his residence in Italy in the palaces of his patrons, he imbibed a high relish for the elegances and refinements of life; and he suffered himself to be led while in Rome to the adoption of so ostentatious a style of dress and equipage, that he acquired the appellation of "*Il pittore cavalieresco*." And now that fortune showered down on him such abundance of wealth, this feeling displayed itself on a most extravagant scale, inducing him to enter into a foolish competition with men of the highest rank not only in his dress and equipage, but also in the arrangements of his household.† He was accustomed to have magnificent feasts prepared for the entertainment of his sitters, it being his practice to detain them to dinner, with the view of studying their expression, in order that he might retouch the portrait at a second sitting in the afternoon.

* See Appendix No. III.

† In the State Paper Office there is a return made of all the aliens residing in London in 1634, and amongst those in the Blackfriars we find,

"Dutch. Sir Anthony Vandike Limner 2 Years 6 Servants."

Kenelm Digby, written by himself," in his introductory Memoir to that work, has done much to expose the reckless manner in which Aubrey in various instances gives utterance to untruths, and more especially to prove the falseness of his imputations against this noble lady.

He was liberal in his patronage of talented and ingenious men, more particularly those of the musical profession, being himself fond of music ; and as a consequence of the King's frequent visits to him, his house became the general resort of the noblemen and gentlemen who formed the court, as well as of all such as sought patronage from it. There was thus brought together an assemblage of rank and talent of the most agreeable kind ; and a visit to the painting room of Van Dyck was considered indispensable in the day's routine of the fashionables of the time. Given to gallantry, he was lavish towards his mistresses ; one of whom, Margaret Lemon, appears to have been a woman of much notoriety ; there are prints after one of the portraits which Van Dyck painted of her by Hollar, Gaywood, Lommelin, and Morin.

It is said that on one occasion when the King was sitting, the Earl of Arundel, lord steward of the household, incidentally speaking to him on the subject of finance, Charles addressed himself to Van Dyck, " And you, Sir Knight, know you what it is to want three or four thousand pounds ? " " Yes, Sire : " replied the painter, " he who keeps his house open for his friends, and his purse for his mistresses, will soon find a *vacuum* in his coffers. "

It may readily be imagined that however extensive the patronage he received, or however liberally he was paid for his labour, to supply the means of meeting so profuse an expenditure called for the unwearied exercise of his professional powers ; and the sedentary character of the occupation, joined with his luxurious habits, materially injured a constitution which at no time appears to have been very robust. Some of his biographers assert, that with the view of improving his shattered fortune, he foolishly indulged in a chemical search after the philosopher's stone, and by that means increased his

corporeal ailments, and contributed to impoverish his resources. Madou* states, that John Lievens,† when in England, visited Van Dyck, and found him sitting over his crucible emaciated and feeble.

The King and his friends saw with much concern the pernicious course he was pursuing; and thought he might be withdrawn from it, could he only be induced to form a matrimonial alliance with some lady who should command his affections, and whose influence would lead him to the adoption of more quiet and temperate habits. With this view they planned and promoted a marriage between him and Maria Ruthven, a young lady of great personal attractions, who had been brought up in the court of Henrietta Maria, and held an appointment in her household. She was the daughter of Patrick Ruthven, an eminent physician, and fifth son of William fourth Lord Ruthven and first Earl of Gowrie.‡ Dr. Ruthven had suffered a long imprisonment in the Tower during the preceding reign, § from his supposed connexion with the Gowrie conspiracy, and his daughter had no dowry except what the liberality of Charles might be pleased to bestow on her; but she was highly connected, having for aunts the duchess of Montrose, the duchess of Lennox, and the countess of Athol.

* *Scènes de la Vie des Peintres de l'Ecole Flamande et Hollandaise*, folio, Bruxelles, 1841. Article Van Dyck.

† Descamps, vol. ii. p. 117, in his *Life of John Lievens*, states that he came to England in 1630, and remained here during three years, so that this visit must have been made very soon after Van Dyck's arrival in England, which makes the story somewhat improbable.

‡ Douglas's *Scottish Peerage*, vol. i. p. 662.

§ "24th May 1614. A Letter to the Lieutennaut of the Tower requieringe him to carry Patrick Ruthen prisoner in the Tower to the Ladie Barbara his sister being very dangerously suike and noe further then to speake together in hir company but soe as hee presse not to heare what passe betweene them and hereupon to retorne him back to the Tower."

Extract from the Privy Council Register.

Van Dyck's affections at one time appear to have been directed towards Lady Stanhope,* as we learn from a letter addressed to the Lord Deputy Wentworth by Lord Conway, dated Sion, January 22nd, 1636.† “It was thought that the Lord Cottington should have married my Lady Stanhope; I believe there were intentions in him, but the Lady is, as they say, in love with Carey Raleigh. You were so often with Sir Anthony Vandike, that you could not but know his Gallantries for the love of that Lady; but he is come off with a *Coglioneria*, for he disputed with her about the price of her Picture, and sent her word, that if she would not give the price he demanded, he could sell it to another that would give more.”‡

In the large mass of published letters written during the period of Van Dyck's residence in this country, it is singular to find scarce any allusion made to him, though he must have been personally known to most of the writers. The foregoing extract would lead us to infer that the Earl of Strafford was his friend, and there are certainly more portraits of this nobleman from his hand than of any other person except the King. These, too, are remarkable as

* Catherine daughter of Thomas Lord Wotton, widow of Henry Lord Stanhope, who died before his father the Earl of Chesterfield; she was governess to the Princess Mary, daughter of Charles the First, and afterwards married Poliander Kirkoven, Lord of Helmsfleet in Holland, at whose death she married Colonel O'Neale.

† Letters and Dispatches of Thomas Earl of Strafford, 2 vols. folio, London, 1799, vol. ii. pp. 47, 48.

‡ When King Charles secretly withdrew from Whitehall, in the letter which he left for Colonel Whalley, were these directions:—“There are here three pictures which are not mine, that I desire you to restore; my wife's picture in blew sattin, sitting in a chair, you must send to Mrs. Kirk: my eldest daughter's picture, copied by Belcam, to the Countess of Anglesea; and my Lady Stanhope's picture to Carey Raleigh.” Is it not possible that this last mentioned picture was the one in question?

among the finest efforts of his pencil. One of them is mentioned in a letter addressed to the Earl by the Rev. Mr. Garrard, dated from Sion, October 9th, 1637: "My Lord of Northumberland* and my Lord Conway present their humble service to your Lordship. I daily visit your picture done by Vandike, in armour, which hangs in one of the Galleries here, which is all the service my Eyes can do your Lordship."†

Philip Earl of Pembroke was at this time one of the great patrons of Van Dyck; it was for this nobleman that he painted the largest and perhaps the most important of the pictures he executed in England. It contains portraits of the Earl, his Countess, and eleven of their family, each figure possessing the peculiar grace and elegance of the master, but as a composition it is greatly defective in picturesque arrangement. There reigns throughout a formal stateliness, which leads to the supposition that the labours of the painter were considerably influenced in their progress by the suggestions of his noble employer. This picture occupies one end of the saloon at Wilton; and it appears by the following extract from the MSS. of Vertue, to have been the intention of Lord Pembroke to employ Van Dyck on a composition of the Royal Family of a corresponding size. "'Tis a pity Vandyck did not live

* Algernon, 10th Earl, was one of the earliest and most liberal patrons of Van Dyck. The fine and extensive collection of portraits by him which still embellish the mansion at Petworth were painted for this nobleman. The Petworth estate and the greater portion of the family pictures passed from the noble family of the Percy's to the Wyndhams on the death of the Lady Elizabeth, sole daughter and heiress of Josceline the 11th Earl of Northumberland, who had married Charles Seymour, 6th Duke of Somerset, her daughter Katherine being the wife of Sir William Wyndham, afterwards created Earl of Egremont.

† Letters and Dispatches of the Earl of Strafford, vol. ii. p. 118. The portrait here mentioned is now at Petworth, and is one of the finest works of the artist. It is a half length.

to perform a parallel piece, which was to be placed when done in the same apartment as designed by that Earl of Pembroke who had the King's consent to have a very large piece of all the Royal family then living in England painted together which had been drawn separately before."

The great success that marked the career of Van Dyck as a portrait painter, and the course of life in which he had indulged from his first arrival in England, had contributed to render him careless and forgetful of his reputation as a painter of history. The specimens of that class executed by him here were few, and those easel pictures, many of which will be found named in the following extract from his life by Bellori.*

"For the same person (he is speaking of Sir Kenelm Digby) he

* "Per lo medesimo egli dipinse Christo sconfitto dalla croce, con Giuseppe, e Nicodemo, che l'ungono avanti deporlo nel monumento; & vi è Madalena, e la Vergine che vien meno. Con questo altri quadri di divotione, San Gio. Battista nel deserto, Madalena rapita in estasi all' harmonia di gli Angeli, Giuditte con la testa di Oloferne in mezza figura, il Crocifisso spirante dal medesimo Cavaliere donato alla Principessa di Guemenè in Parigi. Fecegli il ritratto di una donna bruna in habito di Pallade armata, con la piuma all' elmo, & è una testa vaghissima, e viva. Per lo Conte di Nortumberland dipinse il Crocifisso con cinque Angeli che in tazze d'oro raccolgono il sangue dalle piaghe, e sotto la croce vi dispose la Vergine, San Giovanni, e Madalena. Per lo Rè Carlo, oltre i ritratti, & altri quadri dipinse il ballo delle Muse con Appolline in mezzo il Parnaso; e l'altro Apolline, che scortica Marsia, le Baccanali, un altro ballo di Amori che giuocano, mentre Venere dorme con Adone. E perche frà gli altri nobili ingegni di quella corte vi si trovava Nicolò Lanieri Pittore, e Musico lo ritrasse in sembianza di Davide che suona l'arpa avanti Saule. Fece il ritratto della Duchessa di Richemont figliuola del Duca di Buchingan, e questo per la sua unica bellezza, fà restare in dubbio se più meriti l'arte, ò la natura, havendola figurata in forma di Venere; e l'accompagna l'altro ritratto del figliuolo il Duca di Hamilton tutto ignudo in habito di Amore faretrato e con l'arco. Dipinse la Contessa, di Portland, e la Duchessa di Aubigny in habito di Ninfe. Colori una Dama in forma di Venere appresso uno Etiope, la quale si rimira nello specchio, e ridendosi di quel negro, fà paragone della sua bianchezza. Per la Regina fece la Madonna col Bambino, e San Giuseppe rivolti ad un ballo di Angeli in terra, mentre altri di loro suonano in aria con veduta di pàese vaghissima.

painted Christ taken down from the cross, with Joseph and Nicodemus, who anoint him before depositing him in the tomb ; with the Magdalen, and the Virgin who is fainting : together with other devotional pictures : St. John the Baptist in the desert ; the Magdalen rapt in ecstasy at the harmony of Angels ; Judith with the head of Holofernes, a half length ; the dying Saviour, given by the same gentleman to the Princess de Guemenè in Paris. He likewise painted the portrait of a dark female in the dress of Pallas, armed, with a plume in her helmet, a most beautiful and animated head. For the Earl of Northumberland he painted a Crucifixion, with five angels, who in golden cups collect the blood from the wounds ; beneath the cross are arranged the Virgin, St. John, and the Magdalen. For King Charles, besides portraits and other pictures, he painted the Dance of the Muses with Apollo in the midst of Parnassus ; and another of Apollo flaying Marsyas, Bacchanals, a dance of Cupids playing whilst Venus sleeps with Adonis. And having found amongst other eminent talented persons in that Court, Nicholas Lanier, painter and musician, he drew him in the likeness of David playing on the harp before Saul. He painted the portrait of the Duchess of Richmond, daughter of the Duke of Buckingham, and this by its singular beauty left it in doubt whether art or nature had the greater merit, having represented her in the form of Venus ; accompanied by another portrait, of the son of the Duke of Hamilton, quite naked, armed as Love, wearing a quiver, and with a bow. Another of his works was the Countess of Portland and the Duchess of Aubigny in the garb of Nymphs. He painted a lady as Venus attended by an Ethiop, the goddess viewing herself in a glass, and smiling at the negro, as if she compared him with her own dazzling fairness. For the Queen

he executed a Madonna, with the child, and Joseph, looking towards a group of angels dancing on the ground whilst others of them are singing in the air, with the view of a beautiful landscape."

It may be supposed that a man who like Van Dyck had maintained his ground as the competitor of Rubens could not be exempt from the occasional intrusion of certain yearnings after the free exercise of his talent, upon the higher scale to which it had formerly been accustomed. He felt that as yet he had executed no work worthy of his own ambition, or the expectations he had raised in the minds of his English admirers, none from the contemplation of which the English nation would be compelled to concede to him that high meed of fame to which he was justly confident, that, were opportunity afforded, he could establish an undisputed right, and without which his own ardent spirit could never rest contented.

The rich effect produced by the pictures of Rubens, when inserted in the ceiling of the banqueting room of the palace of Whitehall, had made apparent the necessity of having decorations of a similar character on its walls. Van Dyck saw what ample scope was here afforded him, and proposed to the King, through the medium of his friend Sir Kenelm Digby, to make a series of designs illustrative of the history of the Order of the Garter, for the embellishment of this magnificent chamber. It was a noble idea, and one that had it been carried into effect would have enabled posterity to form a just estimate of the painter's genius, and the monarch's discriminating taste. Indeed so pleased was Charles with it, that he desired sketches of the designs to be immediately prepared for his inspection. The subjects chosen for representation were the Institution of the Order by Edward III, the Procession of the

Knights in their habits,* the Ceremony of the Installation, and St. George's Feast. Bellori states that it was the King's intention to have had them worked in tapestry; but the price demanded by Van Dyck for his cartoons and pictures was so excessive, namely, three hundred thousand scudi (equivalent to £75,000)† that Charles hesitated to pledge himself to so considerable an outlay. It is possible that on a calculation of all the expenses, including the weaving of the hangings, they might amount to the large sum named, but it is not credible that Van Dyck should have asked so exorbitant a remuneration for his own labours, knowing as he well did, that not very long before, Rubens had received but £3000 in payment for painting the ceiling of the same chamber. Indeed, the moderate prices Van Dyck has named for his pictures in the account which will be found in the Appendix IV. and which

* There was a sketch *en grisaille* of this subject by Van Dyck, in the royal collection at the time of its dispersion, and which will be found named in the account sent in to the King, see Appendix IV. In the inventory of the royal effects already quoted (No. 4898 of the Harleian MSS), at page 573 is inserted amongst other articles. "In the armory at St. James, No. 2. A sketch on two boards of the Procession of y^e Knights of the Garter, by Vandike 005. 0. 0. Sold to Mr Wagstaffe y^e 16 July 1650, for £5." It afterwards became the property of Sir Peter Lely, as we find it in the printed Catalogue of his collection of Pictures at page 51, No. 135, where it is stated to have been in King Charles' Cabinet. In the year 1782 it was in the possession of the Earl of Northington, when it was engraved by Robert Cooper, the same size as the painting. It is etched, and afterwards aquatinted, and printed in a brown colour, to imitate the sketch. On the death of Lord Northington it was purchased at the sale of his pictures by Sir Joshua Reynolds for sixty-four pounds. It is now in the collection of the Duke of Rutland, at Belvoir Castle.

† In Graham's essay towards an English School of painting, he says "And by his friend Sir Kenelm Digby proposed to the King to make cartoons for the banquetting house at Whitehall, the subject of which was to have been the institution of the Order of the Garter, the procession of the Knights in their habits, and the ceremony of the instalment, with St. George's Feast; but his demand of eighty thousand pounds being judged unreasonable," &c. See Article Van Dyck.

appears to have been sent in towards the end of 1638, makes it altogether incredible he should have demanded so unreasonable a sum for the work in question.

The account above referred to is a most singular document, and certainly implies that the sweeping reductions in the prices charged by Van Dyck were made by the hand of the King. The portraits of the King and Queen named in it as presented to Lord Wharton are charged at £50 each, but are reduced to £40; they are known to have been whole lengths, as they were sold by the Wharton family to Robert, first Earl of Orford, and are engraved in the Houghton Gallery. Mytens, by an Order dated 18 March 1633, was paid £105 for two pictures of his Majesty at large, which creates surprize to find that Charles should have objected to the same price being given to Van Dyck. It is more than probable that the account had been submitted to the supervision of Bishop Juxon, who, by the influence of Archbishop Laud, was appointed to the office of Lord Treasurer in 1635, which he held till 1641; and Anthony Wood tells us "he képt the King's purse when necessities were deepest, and clamours were loudest." This worthy prelate found, when entering on his duties, that the liberality of his Sovereign had involved the privy purse in great difficulties, and that a considerable change must be effected before he could hope to pay off arrears, and confine the expenditure within such bounds as might be defrayed by the funds placed under his controul. In this way only can the extraordinary parsimony (to give it no severer term) displayed in this paper be accounted for. That the reductions were insisted on is ascertained from the Privy Seal Warrant ordering payment under the date of 14 December 1638.*

* See Appendix VI.

The same influence prevailing would prevent the King from allowing the proposed embellishment of the Banqueting Hall being carried into effect, however favourably he might have been disposed towards it ; but it having so entirely met his approval, and the subject being one of so purely national a character, Van Dyck may be excused for having entertained sanguine expectations of being employed on it without a very economical regard to the amount of remuneration ; and he was no doubt greatly chagrined after matters had advanced thus far, to find so serious an impediment standing in the way.

His position at this period must have been painfully trying : he had been obliged to receive a very inadequate remuneration for all the pictures he had painted of late for the Crown, and there appeared little hope of his being called on to exert his talents in the embellishment of Whitehall. Vexed and dissatisfied, he, together with his wife, made a journey into Flanders towards the autumn of 1640.* During his stay, he learnt that it was the intention of the French King to have the grand gallery of the Louvre adorned with paintings. He therefore proceeded to Paris in the hope that he might be employed on the decoration of this palace, as his master had been on that of the Luxembourg : Louis the Thirteenth, however, had previously summoned Nicholas Poussin from Rome, who arrived at the time, and the work was of course entrusted to him ; but owing to the cabals of Vouët and others of his contemporaries,

* The pass mentioned in the following extract was in all probability the one granted when he started on this journey ; it is from a MS. letter in the possession of John Sheepshanks, Esq. ; addressed to the Earl of Arundel by the Earl of Hamilton, dated York, 13th September 1640. "My nobill Lord, Your Lo. will be plesed to Cause send this inclosed pase to Sir antony Wandyke, and againe I crave your Lo. pardone for my not sending of itt sonner." And what tends to confirm this opinion is that Felibien states Van Dyck to have been in Paris when Poussin arrived there in December of the same year.

Poussin never entered on the performance of it. After a residence of two months in the French capital Van Dyck returned to England.

To have been thwarted on two such important occasions, must have been most galling to one of a temperament so sensitive as Van Dyck, and must have pressed heavily on his mind, not unaccompanied by serious effects on a frame shattered and enfeebled as his had been for some time previous. Added to this, the full tide of prosperity, which had so long attended him, made him feel a reverse the more acutely. The troubled aspect of the political horizon on his return to England was not calculated to cheer his spirits; on the contrary, it was of a nature to create in him the most melancholy forebodings. No great power of prescience was required to foresee the gathering storm which was destined in its course to overturn and crush that strong feeling for art which had been created and kept alive by the taste and enthusiasm of the Sovereign. And too soon, alas, were these gloomy anticipations realized. In March 1641* Van Dyck witnessed the dispersion of that Royal Family; every member of which he knew so well, and from whom he had received such constant kindness. In the May following his noble friend and patron, the Earl of Strafford, was brought to the scaffold, a sad and unjustifiable sacrifice to popular clamour.

* "And as it was feared, so it fell out; all things, through the influence of the predominant party in that Parliament, tending every day more and more that way: in so much as in March following the King himselfe, the Queene and royall issue, forc't by tumults, countenanced by those great masters of mischief, were contrayn'd to betake themselves for safety to other places; that is to say, the King, Prince, and Duke of Yorke unto the Citty of Yorke 19 Martij 1641; and the Queen unto her own near relations in France."—*Life, Diary, and Correspondence of Sir William Dugdale, Knt.* Edited by William Hamper, F.S.A. 4to. London, 1827. p. 14.

His spirit, crushed by so rapid a succession of unhappy circumstances, was little able to bear up against his bodily ailments, and it became evident he could not long survive. The King, who had just returned from Scotland, embarrassed as he was by such a host of evils, when he heard of the melancholy state Van Dyck was in, evinced the strongest interest in his fate, and offered a gratuity of three hundred pounds to the physician if he succeeded in preserving the patient's life. No efforts, however, could save him : he lingered on till the 9th of December 1641, on which day he died, at the early age of forty-two, at his residence in the Blackfriars ; he was buried on the 11th in the north side of the choir of the old cathedral of St. Paul's, near to the tomb of John of Gaunt.*

Van Dyck left one daughter by his wife ; she was born on the 1st of December, and baptized on the same day that her father died, as we learn from an entry in the register of St. Anne's, Blackfriars, "1641 Dec. 9th Justiniana, daughter of Sir Anthony Vandyck and his lady, baptized." Justiniana married Sir John Stepney, of Prendergast, Pembrokeshire,† 3rd Baronet of that

* "The 9th of December 1641 Sir Ant Vandyck died at his house in the Blackfriars, and was on the 11th of the said month Buried in St. Paul's church near the Tomb of John of Gaunt which may be better understood by considering Ashmoles Plan of the Quire of St. Paul's London.'—From a pocket book MS. of Nicassius Roussel, Jeweller to King James and King Charles I. who lived in Blackfriars, and was at the burying of Vandyck."

The above note is extracted from a mass of original Memoranda made by Vertue for the *Anecdotes of Painting in England*. They were purchased at Strawberry Hill by Mr. Pickering of Piccadilly, who was so obliging as to favour the compiler with the loan of all such as related to Van Dyck.

† "III. Sir John Stepney Bart : he married Justina, daughter & heir to Sir Anthony Vandyck Knt. the celebrated Limner, by whom he had issue one son Thomas and two daughters, who were nuns at a monastery at Brussels : they became abbesses and lived to so great an age, that the late Sir Thomas," (who died Oct. 7, 1772) "went to see them."—*Betham's Baronetage*, vol. i. 4to. Ipswich 1801.

name, who was in the Horse-Guards when the regiment was first raised, in the reign of Charles the Second. Their last descendant, Sir Thomas Stepney, died the 12th of Sep. 1825 ; when the title became extinct. Lady Van Dyck, the widow, afterwards married Sir Richard Pryse of Gogerddan, in Montgomeryshire, 1st Baronet; she was his second wife, but by her he had no issue.

In Van Dyck's will in Doctors' Commons, which is dated December the 1st, 1641, he makes the following disposition of his property. He leaves four thousand pounds to an illegitimate daughter named Maria Theresa, appointing his sister Susannah Van Dyck, a nun in a Convent in Antwerp, her Trustee. To another sister, Isabella, he bequeaths an annuity of two hundred and fifty guilders yearly. In the event of his daughter Maria Theresa dying unmarried, he entails the four thousand pounds on another sister, married to Mr. Dirrick, and on her children. To his wife Mary, and his new-born daughter Justiniana Anna, he leaves all his pictures, goods, effects, and moneys due to him in England from King Charles, the nobility, and all other persons whatever, to be equally divided between them. He appoints his wife, Mr. Aurelius de Meghem, and Catherina Cowley his executors ; leaving his daughter to the care of the said Catherina Cowley to be brought up by her, and allowing ten pounds yearly till she attained her eighteenth year. He leaves legacies to his executors and trustees, and also three pounds to the poor both of St. Paul's and of St. Anne's Blackfriars, and the same sum to each of his servants, male and female.*

In consequence of the disturbed state of England for some years afterwards, and the war with Holland, probate of the will was not taken out till the year 1663, when all the parties interested therein

* See copy of the Will, Appendix No. VII.

met for the settlement of the accounts, and to seek the recovery of all such debts as could be collected ; and in 1668, and again in 1703, the heirs, with Martin de Carbonell, Esq. who had married Justiniana, after the demise of her first husband, Sir John Stepney, made further efforts to obtain payment of all such debts as remained due to the estate. To what extent these efforts were successful we have no means of obtaining information.

Two years after the Restoration a pension was granted by Charles the Second to Justiniana Van Dyke, alias Stepney, for her life,* commencing at Michaelmas 1661, which appears from the two undated petitions in the Appendix, No. IX. to have been, in the first instance, but irregularly paid. There is no entry in the Order Books of the Exchequer of any payment made to her from Lady Day 1665 until 1670, and it must have been in this interval that the second petition was presented, wherein she states that she is reduced to great want and necessity, the pension being her sole subsistence. From 1670 the payments are regularly entered as being made to her quarterly.

Judging from the portraits of Van Dyck, he must have been handsome, possessing a lively intelligent countenance, with a fine expressive eye. He is described as being short in stature, but finely proportioned, graceful in his carriage, and of superior elegance and refinement of manner. Possessed of great goodness of heart, he was generous to a fault, displaying much amiability of disposition, which was however strongly infused with the sensitiveness so frequently the concomitant of genius. His leading foibles were his vanity and his excessive love of pleasure.

* See Patent, Appendix No. VIII.

As an historical painter Van Dyck exhibits considerable skill in the composition of his pictures; the drawing of the figures is always correct, and for the most part graceful; the heads, displaying a refinement of feeling unusual in the Flemish school, are often full of exquisite expression and pathos. These qualities are the attributes of a great painter, and indispensable to the production of a work deserving to be called "one of the first pictures in the world;" for such, as we have already seen, was the judgment passed by Sir Joshua Reynolds on Van Dyck's picture of Christ crucified between the two thieves.

His pictures, it is true, possess neither the fecundity of invention, the energy of action, nor strength of expression, which are to be found in the works of his master: but, as that accomplished critic Fuseli observes, "Van Dyck, more elegant, more refined, to graces, which the genius of Rubens disdained to court, joined that exquisite taste which, in following the general principle of his master, moderated and adapted its application to his own pursuits."*

In portraiture Van Dyck ranks second only to Titian, in whose portraits reigns a solemn grandeur, united to a severe simplicity of style not to be found in those of Van Dyck, who wins our approbation by other qualities; his genius reflecting nature in her more agreeable and winning guise. Though there is a stateliness in the air and carriage of his females, which betokens high birth, it is ever accompanied by a mildness and sweetness of expression in the countenance, that commands alike our respect and admiration: yet withal it must be confessed he had not a strong perception of the beautiful. His male portraits are remarkable for their intelligence and dignity; and there is in them shades of passion and of sentiment highly

* Lectures on Painting, 4to. London, 1820, p. 91.

characteristic of the individuals represented. The detail of the features is always marked by a delicacy and correctness of drawing unattained by any other painter. There is perhaps a disposition to display, occasionally observable in the action of the figure, particularly in the placing of the hands ; but if this amounts to a fault, it must be acknowledged, ample compensation is afforded by the fine taste and skill exhibited in the delineation of these important parts ; which in action and conformation never fail to harmonize with the subject.

Considerable difference will be found in the colouring of Van Dyck's pictures. Those which he painted in Italy, and for some time after his return, partake of the richness and mellowness of tone, visible in the works of Rubens and the Venetian masters, and may be pointed out as being in his first manner, which Reynolds observes "supposes the sun in the room." He afterwards infused into this his first manner a portion of the silveriness of colour which pervades the productions of the Flemish school ; and the pictures which he painted during the earlier period of his residence in England have this quality, being beautifully brilliant and delicate in the tints, at the same time that they are solid and firm in the painting. These may be described as in his second manner. And it is unpleasant to be obliged to add that his later pictures are meagre and slight, and bear evidence of little labour having been bestowed on them.

His execution at all times evinces great skill and dexterity : possessed of a perfect mastery over his materials, joined to his power of drawing, his works exhibit a vigour accompanied by a lightness in the handling, which is entirely and peculiarly his own.*

* The following extracts possess an interest as acquainting us with the method of Van Dyck's proceeding, and also the impression his pictures made on a contemporary :

From the multitude of portraits painted by Van Dyck, which are to be found in the various collections scattered throughout England, it is evident he must have been assisted by many men of considerable skill. Three are named as having been his pupils, and as being constantly employed by him. John de Reyn a native of

“Le fameux Jabac, homme connu de tout ce qu'il y a d'Amateurs des beaux Arts, qui étoit des amis de Vandeik, et qui lui a fait faire trois fois son portrait, m'a conté qu'un jour parlant à ce Peintre du peu de tems qu'il employoit à faire ses portraits, il lui répondit qu'au commencement il avoit beaucoup travaillé et peiné ses ouvrages pour sa réputation et pour apprendre à les faire vite dans un temps où il travailloit pour sa cuisine. Voici quelle conduite il m'a dit que Vandeik tenoit ordinairement. Ce Peintre donnoit jour et heure aux personnes qu'il devoit peindre, et ne travailloit jamais plus d'une heure par fois à chaque portrait, soit à ébaucher, soit à finir, et son horloge l'avertissant de l'heure, il se levoit et faisoit la révérence à la personne, comme pour lui dire que c'en étoit assez pour ce jour là, et convenoit avec elle d'un autre jour et d'une autre heure: après quoi son Valet de chambre lui venoit nettoyer ses pinceaux, et lui apprêter une autre palette pendant qu'il recevoit une autre personne, à qui il avoit donné heure. Il travailloit ainsi à plusieurs Portraits en un même jour d'une vitesse extraordinaire.

“Après avoir légèrement ébauché un Portrait, il faisoit mettre la personne dans l'attitude qu'il avoit auparavant méditée et avec du papier gris et des crayons blancs et noirs, il dessinoit en un quart d'heure sa taille et ses habits qu'il disposoit d'une manière grande et d'un Goût exquis. Il donnoit ensuite ce dessein à d'habiles gens qu'il avoit chez lui pour le peindre d'après les habits mêmes que les personnes avoient envoyés exprès à la prière de Vandeik. Ses Elèves ayant fait d'après Nature ce qu'ils pouvoient aux Draperies, il repassoit légèrement dessus, et y mettoit en très-peu de temps, par son intelligence, l'art et la vérité que nous y admirons.

“Pour ce qui est des mains, il avoit chez lui des personnes à ses gages de l'un et de l'autre sexe qui lui servoient de modèle.” *De Piles. Cours de Peinture par Principes*, 12mo. Paris, 1708, pp. 291, 292, 293.

“When Richardson was a very young man, in the course of his practice he painted the portrait of a very old lady, who in conversation at the time of her sitting to him, happened to mention, that when she was a girl about sixteen years of age, she sat to Vandyck for her portrait. This immediately raised the curiosity of Richardson, who asked a hundred questions, many of them unimportant: however, the circumstance which seemed to him, as a painter, to be of the most consequence in the information he gained was this: she said, she well remembered, that at the time she sat to Vandyck for her portrait, and saw his pictures in his gallery, they appeared to have a white and raw look, in comparison with the mellow and rich hue which we now see in them, and which time alone must have given to them, adding much to their excellence.”—*Northcote's Life of Sir Joshua Reynolds*, 4to. 1813, pp. 236-7.

Dunkirk, who studied under Van Dyck in Antwerp, followed him to England, and was with him till his death. De Reyn afterwards returned to his native city, where his talent was held in high estimation, and with great justice, since his pictures in some instances were mistaken for those of his master.* David Beek, born at Arnheim in 1621, was sent over to England at an early age to study in the school of Van Dyck, and became one of his best scholars: he was appointed to instruct the young Prince of Wales, afterwards Charles the Second, and his brothers in drawing. His rapidity of execution was so striking, that Charles the First is reported to have observed to him, "Faith, Beek, I believe you could paint riding post."† James Gandy is mentioned by Pilkington as a pupil of Van Dyck; and this author attributes his being so little known in England to the circumstance of his having accompanied the Marquess of Ormonde to Ireland when that nobleman was appointed Lord Lieutenant; and proceeds to say, "There are at this time in Ireland many portraits painted by him (Gandy) of noblemen and persons of fortune, which are very little inferior to Van Dyck, either for expression, colouring, or dignity; and several of his copies after Van Dyck, which were in the Ormond collection at Kilkenny, were sold for original paintings by Van Dyck."

It is a remarkable circumstance that our own great portrait painter, Reynolds, should have drawn an early inspiration from the works of a son of this artist, and that a pupil who had derived, if we may so say, by inheritance, all the benefit of instruction from Van Dyck, though he does not appear to have followed so closely the example of his father, as to have adopted the great master as his model, should have been among the first, if not the very first to

* Descamps.

† Ibid.

kindle the enthusiasm, refine the taste, and direct the judgment of our illustrious countryman ; such certainly appears to be the fact, as the following extract from Northcote's full and interesting Life of Reynolds will show. " Still there were the works of one artist, who, notwithstanding he was never known beyond the boundary of the county in which he lived and died, was yet a man of first rate abilities ; and I have heard Sir Joshua himself speak of this painter's portraits, which are to be found only in Devonshire, with the highest respect : he not only admired his talents as an artist, but in all his early practice evidently adopted his manner in regard to painting the head, and retained it in some degree ever after.

" This painter was William Gandy of Exeter, whom I cannot but consider as an early master to Reynolds. The paintings of Gandy were, in all probability, the first good portraits that had come to his knowledge previous to his going to London ; and he told me himself that he had seen portraits by Gandy that were equal to those of Rembrandt ; one, in particular, of an Alderman of Exeter, which is placed in a public building in that city. I have also heard him repeat some observations of Gandy's, which had been mentioned to him, and that he approved of ; one in particular was, that a picture ought to have a richness in its texture, as if the colours had been composed of cream or cheese, and the reverse to a hard or dry manner." *

The superiority of Van Dyck's treatment of portraiture, and the high and extended patronage he received, led many artists of the period to the adoption of his style and manner ; and it is more than probable that some of them, though not his pupils, assisted in forwarding his pictures. Henry Stone, commonly known as old

* Memoirs of Sir Joshua Reynolds, 4to. London, 1813. pp. 15, 16.

Stone, to distinguish him from his two younger brothers, was so remarkably successful in his copies from Van Dyck, both as regards the character and air, as well as in the execution, that many are now looked on as being originals of the master. It is well known that Dobson was first brought into notice by Van Dyck, who introduced him to King Charles, and in the same generous spirit no doubt allowed him access to his studio for the purpose of improvement. The pictures of Adrian Hanneman also bear a striking resemblance to those of Van Dyck; and for this reason, though Descamps asserts he never quitted the Hague, we are more willing to give credence to Walpole, who tells us he studied under Mytens, and was resident in England for sixteen years. He seems to have had sagacity enough to discover Van Dyck's great superiority, and prefer him to his master; for certain it is that Hanneman has followed more closely and successfully in the footsteps of Van Dyck, than any other of his imitators.

There are few families of distinction in England, who do not possess portraits of their ancestors by Van Dyck. The finest of his pictures are to be found in the collections of the Queen, the Dukes of Bedford, Buccleugh, Devonshire, Grafton, and Marlborough, the Earls of Clarendon, De Grey, Denbigh, Fitzwilliam, Pembroke, Radnor, Spencer, Lords Alford, Francis Egerton, and Methuen, Sir Robert Peel, Bart. and Colonel Windham. The limits of this Work do not allow of a more extended enumeration; but such persons as are desirous of further information, will find in Mr. Smith's Catalogue Raisonné of the Works of Van Dyck an account of the present locality of nearly every known picture by that master.

APPENDIX TO MEMOIR,
CONTAINING ORIGINAL LETTERS AND DOCUMENTS NEVER
BEFORE PRINTED.

Mijn Heere.

Der Baron Canuwe heeft my byt see
Weder gesonden het Exemplar van de
werk De pictura Veterum. dewelch hy
extraordinair stimeent. et voor een zeer gileest
werk soudt ik meyne vastelyk dat so
aangenaem aendebruidt sal dy dit werk
als d'nu dat nog int licht is. oof sal
de kunst aendebruidt elavdergemaakt
wordt door dit notabel werk. debruist
van bebruidt sal wofn tot herbattung
vande berloofte kunst. dewelch een groote
glorie ende fontent worden auctor sal
wofn. dese boordondaghe sotte by my
dingbedaghe g'endt h'ndre s'nd g'loridig
men. den welch dit wech oof g'ot soont
sotte. is en en ve met g'noefsaem
seger de groote stomake dw hy daer ben
maecht dit s'ndt my to syn so curidig
inde g'loridig wech. also hy noef g'ot
s'ndt. g.

My Home

19 Aug 1966

London
My dear Henry
27

John May 1860

APPENDIX TO MEMOIR.

APPENDIX I.

Letter of Van Dyck to Francis Junius.

THE annexed is the facsimile of an autograph letter in the British Museum, addressed by Van Dyck to the learned Francis Junius.* It has been printed in the Introduction to the second edition of "*Junius De Picturâ Veterum*," edited by Grævius, and published in folio at Rotterdam, in 1694, and an Italian translation of it is inserted in the fourth volume of "*Raccolta di Lettere sulla Pittura, &c.*" 7 volumes 4to. Roma, 1754-1773. The original will be found numbered 26 in a volume entitled "*Epistolæ clarissimorum Virorum*." Harleian Collection, 4936.

As few persons read Dutch, the following English version of the letter it is hoped will be acceptable.

SIR,

THE Baron Canuwe † has returned me, by sea, the copy of your book "*De Picturâ Veterum*," which he values very highly, and considers it a most learned composition; I am confident it will be as acceptable to the public as any hitherto published, and that the Arts will be much elucidated by so remarkable a work, which must materially promote their regeneration, and ensure a great reputation and satisfaction to its author. Lately I communicated the same to a very learned gentleman who came to visit me, and I can hardly describe in what favourable terms he spoke of your book, which he considered to be as curious and learned as any he had ever met with.

* Francis Junius was librarian to the Earl of Arundel, and tutor to his children.

† Edward, second Viscount Conway, of whom the following character is given by Arthur Collins. "There was no action of the English, at sea or land, in which he had not a considerable command. He reserved so much time for his books and study, that he was well versed in all parts of learning."—*Sidney State Papers*, edited by Arthur Collins, 2 vols. folio, 1746. Vol. ii. p. 262.

The before-named Baron Canuwe wishes to receive a copy of it as soon as the printing shall be finished, persuaded that every body will take a particular interest in the same, and be anxious to see it.

As I have caused the portrait of the Chevalier Digby to be engraved, with a view to publication, I humbly request you to favour me with a little motto by way of inscription at the bottom of the plate,* by which you will render me a service, and do me great honour. The present tending chiefly to offer you my humble service.

Believe me always to remain, Sir,

Your unworthy servant,

This 14th August, 1636.

ANT. VAN DYCK.

* There is a plate engraved by Van Voerst from a portrait by Van Dyck, of Sir Kenelm Digby, inserted in the *Centum Icones*, in the background of which is a broken armillary sphere, beneath it the words "*Impavidum ferient*," supposed to be an allusion to a naval victory gained over the French and the Venetians in the bay of Scanderoon, by a squadron under the command of Digby. This was probably the device and motto furnished by Junius. The action is recorded in a poem of Ben Jonson's, entitled "*An Epigram to my Muse the Lady Digby, on her husband Sir Kenelm Digby*," wherein he writes

"Witness thy action done at Scanderoon
Upon thy birth-day the eleventh of June."

In the early impressions of this plate Sir Kenelm is singularly enough styled *Astrologus Caroli Regis Magnæ Britaniæ*.

APPENDIX II.

CORRESPONDENCE AND PAPERS RELATING TO A PICTURE
BY VAN DYCK.*

Postscript of a Letter addressed by Sir B. Gerbier, to the Lord Treasurer Weston.

J'AY creu que V. Ex. auroit pour agreable quelque rareté pour donner au Roy ou à la Reyne pour un nouvel An. J'ay acheté une fort belle Notre Dame et Ste. Catharine faict de la main de Van Dyck que j'envoye à V. E. par ce porteur. C'est une des meilleur pièce que je croy Van Dyck a faict, et croy quelle plaira fort au Roy.

Je supplie qu'il plait à V. Ex. de l'accepter de son très humble Serviteur.

B. G.

TRANSLATION.

Postscript of a Letter addressed to the Lord Treasurer Weston by Sir Balthazar Gerbier,† the Resident of Charles I. at the Court of the Infanta Isabella, at Brussels, dated from thence the 6-16 December 1631.

BELIEVING that some rarity would be acceptable to your Excellency, to present either to the King or the Queen as a new year's gift, I have purchased a very beautiful Virgin and St. Catherine, by the hand of Van Dyck, which I send your Excellency by the bearer. It is, I believe, one of the best pictures Van Dyck has executed, and I think will afford great pleasure to the King.

I entreat your Excellency will be pleased to accept it from your very humble servant,

B. G.

* The original documents are in Her Majesty's State Paper Office.

† In Walpole's *Anecdotes of Painting* will be found a very interesting account of Gerbier, who it appears, from what follows, would gladly have withdrawn all claim to rank as an artist. In writing to the Duke of Buckingham he says, "I swear to God that I never was a painter till I placed myself under your patronage, leaving the Prince of Orange, and come what will, I will never be one, poverty shall change neither my blood nor my courage."‡—*Bishop Goodman's Court of James I.* edited by the Rev. J. S. Brewer, M.A. vol. ii. p. 397.

‡ In Sir Sackville Crowe's *Manuscript Book of Accounts of the expenditure of the Duke of Buckingham*, in the British Museum, the following item is set down in the year 1622.—

"Given to Mr Gerbeire's servants when his Lp satte there for his picture, viz. to the two maides 2li, to the two men that pretended to have taken pains about his picture 5li 7li."

Letter addressed by Sir Balthazar Gerbier to the Lord Treasurer Weston.

A Mons. le grand Trésorier Weston.

MONSEIGNEUR,

JE ne puis exempter d'importuner V. Exc. de cette lettre apart avecq la reveue de l'inclusé de la main d'un pou're homme, laquelle lettre me faict cognoistre que des malicieux sont fort enpeschez a mal faire. Il ne fault jamais attendre aultre de telles sortes de gens et le subject est trop bas pour divertir V. Exc. d'aultres pençées. Je la supplie seulement de croire, que je ne ressembleray jamais ceulx lesquels offrerent aux Dieux des Gerbes de paille. La petite offrande que j'ay envoyée à V. Exc. ay acheptée pour Originelle, pour telle la recognoissent tous les paintres, le Sr. Rubens quy est le maistre en ce Pais la cognoist pour estre de la main de Van Dyck et d'abondant le dit Van Dyck ayant dessain d'aller en Angleterre m'a de sa bouche mesme remercié que j'avois envoyé la ditte peinture, estant la mesme que l'Infante avoit fait mettre a la Chapelle de la Royne Mere quand elle estoit en sa Court et ne la voulant celuy a quy elle appartenoit laisser pour cent patacons l'a retirée et a moy vendue. Tout le mal entendu procedde de la malice de Van Dyck, quy appres m'aveoir tesmoigné de vouloir faire un voiage en Angleterre, m'aveoit portté a parler pour luy à la Royne Mere et à l'Infante qu'il leur pleut y envoyer le dit Van Dyck avecq leurs portraits, c'estoit mis un soudaine caprice en teste de ne vouloir faire le dit Voiage, comme appert son changement par la lettre si jointe de sa propre main.

L'Infante mesme s'en trouva offencée et le fist tanger de son changement. Il a esté doncq si malicieux que d'aveoir voulou faire passer pour bastard sa propre creature, croyant que je pourois receveoir desplaisir en ce que mon present seroit rendu desagreable. Quand le dit Van Dyck sera en Angleterre (comme dit le S. Rubens) il le fault mettre à l'espreuve pour veoir s'il scauroit fair mieulx, c'este autentique atestation si jointe fait foy de la verité c'est ce dont je feray toujours estat et de vivre en qualité de,

Monseigneur, de V. Ex.
le tres humble &c.

B. GERBIER.

Bruzells 3-13 Mars, 1631-2.

TRANSLATION.

Letter addressed by Sir Balthazar Gerbier to the Lord Treasurer Weston.

To the Lord High Treasurer Weston.

MY LORD,

I CANNOT refrain from troubling your Excellency with this letter apart from the sight of the enclosed by the hand of a poor man, which letter makes me aware that malicious persons are very busy in working mischief. One must never expect any thing else from such sort of persons, and the subject is too insignificant to divert your Excellency from other thoughts. I only entreat you to believe that I never will resemble those persons who offer to the Gods sheaves of straw. The little present that I sent to your Excellency I bought and paid for as an original, and as such it is acknowledged by all the painters: the Signor Rubens, who is at the head of the profession in this country, knows it to be by the hand of Van Dyck, and moreover, the said Van Dyck, having an intention of going into England, thanked me by word of mouth for having sent this same picture, being the one which the Infanta had caused to be placed in the chapel of the Queen Mother when she was at her Court, and not wishing to retain it, he to whom it belonged parted with it for a hundred patacons, withdrew it and sold it to me. All this misunderstanding emanates from the malice of Van Dyck, who after having expressed to me his desire to go over into England, induced me to speak for him to the Queen Mother and the Infanta that they would be pleased to send over the said Van Dyck with their portraits, a sudden caprice has come into his head that he will not enter on the voyage, as is manifest by the annexed letter written by his own hand.

The Infanta feels herself offended, and has reprimanded him for his fickleness. He has then been so malicious as to endeavour to make that appear spurious which is of his own creation, believing that I should be annoyed were my present rendered unacceptable. When Van Dyck is in England (as the Signor Rubens says) he must be put to the test to see if he can do better. The annexed authentic attestation gives assurance of the truth, it is what I shall always rely on, and to live distinguished, as your Excellency's very humble, &c.

B. GERBIER.

Brussels, 13 March, 1631-2.

Letter addressed by Isaac Besnier, Sculptor, to Sir Balthazar Gerbier.

MONSIEUR,

MONSIEUR Je prandray la hardiesse de vous presanter mes humbles recommandations comme aussy faict M^r Killet lequel ma dit que vous desiriez de congnoistre commant l'ouvrage de M^r Le Tresorier alloit vous asurant qu'il ya 6 semaine que je travaille apres les Busques de marbre et ce par le commandement de M^r Guesohes et ne anmoins le marché nest ny conclu ny nay reseu aucun Argant Ce que tous les jours M^r Guesohes difere le grifonnement icy est le dernier lequel a este accepté de M^r Le Tresorier dons les qualitez des marbres seront a scavoir les corniches et la sculpture de marbre blands, et les fons de marbre de Ranse et la marche de portlan. J ay este sur les lieux la plase est de 16 pied de large et de 20 pied de hault—pour l'ouvrage de Madame la Duchesse Dieu mercy je continue toujours comme jay promis. M^r St. Gilles me visitte souvent M^r Balcan nes pas encore party pour paris faisant fin en priant l'eternel qu'il vous continue ses grasse et vous donne heureuse et longue vie et demeure a jamais.

M^r votre tres humble et obeisant Serviteur

ISAAC BESNIER.

Monsieur,
Monsieur Garbier Agant pour sa Majeste
pres le Ser. Infante à Bruxelles.

Postscript.

MONSIEUR,

JE vous donnere aussy advis que M^r Gueldrop et Monsieur Vandeiue s'ecrive l'un l'autre tout se qu'il se passe Tant de par dora que de par dola sy bien que je say que le dict Vandeiue a escrit au dict Gueldrop que vous aviez anvoyez un Tableau à M^r Le Tresorier lequel avez anvoyez pour original et n'est que copie si bien que le dict Gueldrop a faict voyer le dict lettre au Tresorier avec aussy quelque autre lettre que le dict Gueldrop a faict voyer au Roy Lequel Gueldrop J'apersoit vous nuire fort s'il estoit possible. Mon devoir m'oblige a vous escrire ses choses.

Endorsed by Gerbier "Londres Isa Besnier Sculpteur a poste avec
les lettres du 17 de fevrier 1631."

TRANSLATION.

Letter addressed by Isaac Besniers, Sculptor, to Sir Balthazar Gerbier.

SIR,

I TAKE the liberty to offer you my humble compliments, as does also Mr. Killet, who tells me that you desire to know how the works for my Lord Treasurer proceed. Assuring you that for six weeks I have worked on the marble busts, by desire of Mr. Guesohes, and yet the bargain is not concluded, nor have I received any money; which Mr. Guesohes every day defers to pay. This sketch* is the last that has been approved by the Lord Treasurer. The qualities of the marbles will be as follows, the cornices and the sculpture of white marble, the ground of Ranse marble, and the steps of Portland. I have been to the spot, the space is sixteen feet wide by twenty feet high. In regard to the works of the Duchess, God be thanked, I am always making progress, as I promised; Mr. St. Gilles often visits me. Mr. Balcan has not started for Paris. In conclusion, praying the Lord to continue to you his grace, and to grant you a long and happy life, I remain always,

Sir, your very humble obedient servant,

ISAAC BESNIERS.†

To Mr. Gerbier,
Agent for his Majesty at the Court of her Most Serene
Highness the Infanta, at Brussels.

Postscript.

SIR,

I LIKEWISE inform you that Mr. Gueldorp and Mr. Van Dyck write to each other every thing that passes, *Tant de per dora que de par dola* ‡ so much so that I know that Van Dyck has written to Gueldorp of your having sent a picture to the Lord Treasurer, which was sent as an original, though a copy; also that Gueldorp has caused the same letter to be shown to the Treasurer, with some other letter, which Gueldorp has caused to be shown to the King. This Gueldorp I perceive, would injure you seriously if possible. My duty obliges me to make known these things to you.

* On the opposite page of the original letter there is a slight but skilful sketch for a large monument, which was afterwards erected to the memory of the Lord Treasurer Weston, on the north side of a small chapel in Winchester Cathedral; a bad engraving from which is inserted in Gale's History and Antiquities of the Cathedral Church of Winchester. 8vo. London, 1715. p. 35.

† Isaac Besniers is not mentioned by Walpole, but he gives a brief notice of Thomas Beniere, a statuary, born, as he affirms, in England, of French parents, in 1663. May he not have been a son of Isaac Besniers?

‡ So in the original. Most probably meaning both *here and there*.

Note addressed by Van Dyck to Sir Balthazar Gerbier.

A Monsieur Monsieur l'Agente d'Angleterre, &c.

Molto Ill Sig mio osser^{mo}

V. S. mi fare gratia de tenere in suspensione di trattare con la Regina Madre del Ré di Franca quanto ancora con su Altezza sul mio viaggio per Engleterre, Sino a tanto ch'io parli con V. S. e non per altro. bacio la mano di V. S. et la resto, &c.

ANTO. VAN DYCK.

Below is written by Gerbier,

Depuis que Van Dyck m'este escript c'este lettre ne ce laissa plus veoir.

TRANSLATION.

Note addressed by Van Dyck to Sir Balthazar Gerbier.

To the Agent of England,

YOUR Excellency will do me the favour to hold in suspense the treaty with the Queen Mother of France, as well as with her Highness, respecting my voyage to England, until such time as I may speak with your Excellency in my own person, and not through another. I kiss your hand, and remain, &c.

ANTO. VAN DYCK.

Below is written by Gerbier,

Since Van Dyck wrote me this letter he has not suffered himself to be seen.

Attestation made respecting the Picture.

AUJOURD'HUI douziesme du mois de mars l'an mil six cent et trente deux par devant mois Joan Maurice Notaire et Tabellion royal resident a Bruxelles. Comparut en sa personne le S^r Salomon Nobliers paindre resident en ceste ville a moy notaire bien cognu. Lequel en faueur de la verité et sur sa prouhomie, a dict et affirme dict et affirme par cestes, qu'il a vendu au seigneur Baltasar Gerbier, escuyer du corps de sa Ma^e de la grande Brettagne et son Agent en c'este Cour pres la Ser^{me} Infante une paincture faicts de la main du S^r Antonio Vandycq paindre en la ville d'Anvers reprêtant Notre Dame et S^{te} Catarine, et avoir la mesmes paincture emballée en une petite caisse Laquelle de ses mains propres Il a delivré a un nommé Killit courier d'angl^{me} au mois de decembre dernier, le mesme jour qu'il partit de ceste ville de Bruxelles vers ceste de Londres. Declairant enoultre ne scavoir s'y Sig. Antonio Vandycq aye fait aultres painctures de ce mesme subject desseing et granddur—Sinon une laquelle aiest envoyée en Hollande laquelle le S^r Pietro Paulo Rubbens a

veoir et aussi celle en question et a dit en presence du S^r Johan de Montfort garde Dames de la ser^{me} Infanta que la dit paincture envoyée a Londres surpasse en plus^{rs} parties celle envoyée en Hollande.—Et que selon son Jugement le dit Vandycq ne scauroit faire mieulx. Et qu'ayant le dit Sig^r Rubbens entendu que celluy Vandycq par quelque malicieuse menée taschoit a desadvouer son Oeuvier. A sur ce dit que pour destromper le monde Il faudroit metre le dit Vandycq a l'espreuve afin de veoir s'il scauroit fair mieulx.—La quelle declaration le Sig^r Nobliers a faict au Sig^r Gerbier pour lui servir et valoir la et ainsy que de raison—faict a Bruxelles en presence de Sidney Bere et Jacques Janssens come teïns à ce appelez et requiz et à les dits comparant signé la minüt de cestes.

Tesmoing mon nom et seing notarial accoustumé cymis.

VAN MAURICE, Not.

TRANSLATION.

THIS twelfth day of the month of March, in the year one thousand six hundred and thirty-two, before me, Joan Maurice, notary and royal scrivener, resident in Brussels, appeared in person the Signor Salomon Nobliers, painter, resident in this city, and well known to me the notary, who in favour of truth and on his probity, has declared and affirmed, declares and affirms by these, that he sold to Sir Balthazar Gerbier, Equerry to the King of Great Britain, and his resident at the Court of the Serene Infanta, a picture done by the hand of Signor Anthony Van Dyck, painter, of the city of Antwerp, representing Our Lady and St. Catherine; and to have packed the same picture in a small case, which he delivered with his own hands to an English courier, by name Killit, in the month of December last, the same day on which he departed from this city of Brussels towards that of London. Declaring moreover he does not know if Signor Anthony Van Dyck has painted other pictures of this same subject, design, and size, save one which has been sent into Holland, which the Signor Peter Paul Rubens has seen, as well as the one in question, and has said in the presence of Signor John de Montford,* garde dames to the Serene Infanta, that the said picture sent to London in many parts surpasses the one sent into Holland, and that according to his judgment the said Van Dyck could not do better, and the same Signor Rubens having heard that this Van Dyck by some malicious underhand dealing has sought to disavow his work, has on this said that to undeceive the world the said Van Dyck should be put to the test in order to see

* There is a print of John de Montford, by P. de Jode, after Van Dyck, by which we learn that he was chamberlain to the Archduke Albert.

if he will do better. Which declaration the Signor Nobliers* has made to Signor Gerbier, to serve and be available to him for the above purpose. Done at Brussels in the presence of Sidney Bere† and Jacques Janssens, as witnesses for this object summoned and required, and the same appearing signed this minute.

Witness my name and accustomed notarial seal attached.

VAN MAURICE, Notary.

These few lines are added as a Postscript to a Letter addressed by Gerbier to King Charles I, dated, Brussels, 13 March 1632.

VAN Dyck est icy, et fait dire qu'il est resolu d'aller en Angleterre, il pretend d'estre fort mal satisfait de moy parce qu'y cacquetteur de Guelldorp auroit escript que j'avois ordre de parler aut dit van Dick de la part de V. M. et que je l'ay celle; V. M. me la ainsy prescript et pourtant n'en avois a rendre compte a personne, n y le pretens aussy.

TRANSLATION.

VAN Dyck is here, and says he is resolved to go over into England; he pretends to be very ill pleased with me, because that babbler Geldorp has written that I had orders to speak to the said Van Dyck on the part of your Majesty, and that I concealed it from him. Your Majesty so commanded me, consequently I was not called on to give an explanation to any one, neither do I intend.

* Nobliers' name does not appear in any of the lives of the Painters. He is mentioned in a letter addressed by Sir Wm. Trumball to the Earl of Arundel, dated from Brussels 22 September 1618, st. vet. In noticing a picture of Raphael he writes, "Nobeliers, the painter, of this towne, bought it for him of Lermans at Antwerp, and paid for it, in ready money, (as his sonne doth confidently assure me) £100 sterlinge. Nobeliers is of my olde acquaintance."—*Tierney's History of Arundel*, vol. ii. p. 488.

† Sidney Bere was in the household of Gerbier. In an undated paper in the State Paper Office, endorsed "Clerkes of the Signet," he is thus noticed: "Mr. Beare in reversion servant to Sir Balthasar Gerbier and during the war and since servant to the last Earle of Pembroke as long as he lived."

APPENDIX III.

Copy of Grant of Pension to Van Dyck.

Ann. D. 1633. De Concessione Pensionis Anthonio Vandike Militi.

CHARLES, by the grace of God, &c.

To the Treasurer, Chancellor, Undertreasurer, Chamberlains, and Barons of the *Exchequer* of Us, our Heirs and Successors now being, and that hereafter shall be, and to all other our Officers & Ministers of the said Court and of the Receipt there, to whom it shall or may appertain, Greeting. Know ye, that Wee for divers good Causes & Considerations Us hereunto moving, of our especiall Grace, certaine Knowledge and meer Motion, have given and granted and, by these Presents for Us, our Heirs and Successors do give and grant unto our trusty and wellbeloved *Sir Anthony Vandike Knight*, and his Assigns, one Annuity or yearly Pension of *two hundred pounds*, of lawful Money of *England* by the year.

To have and to hold the said Annuity or yearly Pension of *two hundred pounds* to him the said *Sir Anthony Vandike* and his Assigns for and during our pleasure; to perceive, receive, and take the said Annuity or yearly Pension of *two hundred pounds* of lawfull money of *England*, at the receipt of the *Exchequer* of Us, our Heirs and Successors of the Treasure of Us, our Heirs and Successors there from time to time remaining, by the hand of the Treasurer, Undertreasurer, and Chamberlains of the said *Exchequer* or some of them, at the Feasts of the Nativity of *St. John Baptist*, *St. Michael the Archangell*, the Birth of our Lord God, and *Th' annunciation of the blessed Virgin Mary* by even and equall portions to be paid, the first payment to commence from the Feast of *Th' annunciation of the blessed Virgin Mary*, last past before the date hereof, any restraint formerly made by our late dear Father, or by us, for payment or allowance of Pensions or Annuities or any Declaration, Signification, Matter or Thing to the contrary in any wise notwithstanding. Although express mention &c.

In witness &c.

Witness our Self at *Westminster*, the seventeenth day of *October* in the ninth year of our reign.

*Per Breve de Privato Sigillo, &c.**

* Rymer's *Fœdera*, tomi viii. pars iv. p. 26.

APPENDIX IV.

Account delivered in to the King by Van Dyck.

THE original of the following interesting document is in her Majesty's State Paper Office, and there is every reason for believing it to be in the hand-writing of Van Dyck. The unsparing reductions made in the charges of the artist by the hand of the King, are more stringent than could have been anticipated from a monarch so liberal in his encouragement of the arts. On referring to the first payment made to Van Dyck by the Crown (in 1632), it will be found that he received £20 for a half-length, and £25 for a whole-length Portrait, which is about equivalent to £80 and £100 at this time. In the account annexed, which was sent in about six years after, his charge is increased to £30 for a half-length, and to £50 for a whole-length, these the King reduces to £26 and £40.

Amongst other pictures named is "*Le Roi a la ciasse*:" the compiler imagines this to be the portrait of Charles I. now in the Louvre, a duplicate of which is in the possession of the Duke of Grafton, where Charles is represented standing beside his horse leaning on his cane, attended by an equerry and a page. If the conjecture is correct, the price placed against it by the King, £100, is somewhat unequal to the merit of the picture, which is one of the finest by the hand of the artist. It was purchased for Madame du Barri in 1770 for twenty-four thousand francs, £960, and was valued by the Experts of the Musée in 1816 at one hundred thousand francs, £4000. Van Dyck was paid £100 in 1632, for the group of Charles, his Queen, together with Prince Charles and the Princess Mary, when infants. This account appears to have been delivered in towards the end of 1638, a Privy Seal Warrant having been issued on the fourteenth of December of that year, for the portion allowed by the King, viz. £603, together with the arrears of the pension, £1000; and another warrant was issued on the twenty-fifth of February 1638-9, for the payment of £305, which may have been for such pictures as were painted for the Queen, which without deductions amount to £320. By the Order Books of the Pell Office of the Receipt of the Exchequer it is found that the £603 was paid on the twelfth of March 1638-9, but there is no entry made in those books prior to the death of Van Dyck of the payment of the arrears of his pension.

Memoire pour Sa Mag^{te} Le Roy.

Pour mollures du veu' conte	27 <i>l</i> .	
Une teste d'un veliant poete ¹	20 <i>l</i> .	12
+ Le Prince Henri ²	50 <i>l</i> .	
Le Roi alla ciasse ³	200 <i>l</i> .	100
Le Roy vestu de noir au Prin ^{ce} Palatin avecq sa mollure	34 <i>l</i> .	30
Le Prince Carles avecq le ducq de Jarc Princesse Maria		
P ^{re} Elizabet P ^{re} Anna ⁴	200 <i>l</i> .	100
Le Roy vestu de noir au Mons ^r Morre ⁵ avecq sa mollure	34 <i>l</i> .	26
+ Une Reyne en petite forme	20 <i>l</i> .	
+ Une Reyne vestu' en blu'	30 <i>l</i> .	
+ Une Reyne Mere	50 <i>l</i> .	
+ Une Reyne vestu en blanc	50 <i>l</i> .	
La Reyne pour Mons ^r Barnino	20 <i>l</i> .	15
La Reyne pour M ^r Barnino	20 <i>l</i> .	15
La Reyne pour la Reyne de Boheme	20 <i>l</i> .	15
+ La Reyne en petite forme	20 <i>l</i> .	
La Reyne envoye a Mons Fielding	30 <i>l</i> .	20
+ Le Prince Carlos en armes pour Somerset ⁷	40 <i>l</i> .	
Le Roy alla Reyne de Boheme	20 <i>l</i> .	15

¹ There are portraits of Poets, both of them soldiers, by Van Dyck, Sir John Suckling, and Sir John Mennis. The former engraved by Vertue, the latter by Charles Warren from a picture in the possession of the Earl of Clarendon.

² It is presumed that this is the portrait of Prince Henry, the elder brother of the King. Walpole, when speaking of Hampton Court, says, "In the same palace are the whole lengths of James I, his Queen, the Queen of Bohemia, and Prince Henry, copied by Van Dyck from painters of the preceding reign. Prince Henry is in armour, in which Van Dyck excelled, has an amiable countenance, and is a fine picture." The Portrait is still at Hampton Court.

³ It is presumed the portrait here mentioned is the one now in the Louvre.

⁴ This picture is in the Van Dyck room in Windsor Castle. It has the Painter's name on it, and the date of 1637.

⁵ No doubt Murray; the King had more than one gentleman of the name in his household, one of them, Mr. William Murray, appears to have been a friend and patron to artists.

⁶ These two heads of the Queen, Henrietta Maria, are now in the Van Dyck room in Windsor Castle, and are most beautifully and elaborately wrought. The letter addressed by the Queen to Bernini in reference to them, will be found at page 68. The late Mr. Seguier assured the compiler that the autograph letter is in the possession of the Crown.

⁷ Now in the Van Dyck room in Windsor Castle. It appears to have been intended for the Queen's residence at Somerset House.

Le Roy en Armes donne au Baron Wartō	} 50l.	40
La Reyne au de Baron	} 50l.	40
Le Roy la Reyne le Prince Carlos au l' ambas' Hopton	90l.	75
+ Une Reyne vestu en blu donne au Conte d'Ollande	60l.	
+ Deux demis portraits della Reyne du veu Conte	60l.	
Une piece pour la maison a Green Witz ²	100l.	
Le dessein de Roy et tous le Chevaliers ³		

Note attached to the above Account.

The totall of all such Pictures as his Ma ^{ty} is to paye for in his account rated by the King and what his Ma ^{ty} doth allowe of, amownts unto five hundred twentie eight pownde	} 528
The other pictures w ^{ch} the King hathe marked w th a cross before them the Queene is to paye for them and her Ma ^{ty} is to Rate them	
The Arrere of the Pention beeing five yeares amownts unto one thousand pounds att two hundred pounds p añum	} 1000
More for the pictures w ^{ch} Sir Arthur Hopton had into Spaine	0075
<hr/>	
The totall of all amowntes unto	1603l
The pictures for the Queene	200l.
Five years Pension	1000l.
Endorsed Sir Anthony Vandike.	

Letter addressed by Henrietta Maria to Bernino.⁴

SIG. CAVALIER BERNINO.

LA stima, che il Re mio Sig., & io abbiamo fatta della Statua, che voi gli avete fatta, camminando del pari colla sodisfazione, che noi ne avemo avuta,

¹ These two whole length Portraits of Charles I. and his Queen were purchased of the Wharton family by Sir Robert Walpole, and formed part of the Houghton Gallery, which was sold to the Empress Catherine of Russia.

² May not this be the picture still in the Royal Collection, which was exhibited in the British Gallery in the year 1826, and again in 1827, and described in the Catalogue as a "View of the old Palace at Greenwich, with Portraits of Charles I, Henrietta Maria, Lord Arundel, &c."?

³ Now in the Collection of the Duke of Rutland, at Belvoir Castle.

⁴ Baldinucci Vita del Cavalierè Gio. Lorenzo Bernino. 4to. In Firenze, 1682, p. 19.

come d'una cosa, che merita l'approvazione di tutti quegli, che la guardano, mi obbliga adesso a testificarvi, che per render la mia soddisfazione intiera, desidererei averne similmente una mia lavorata dalla vostra mano, e tirata sopra li ritratti, che vi porgerà il Sig. Lomes, al quale io mi rimetto, per assicurarvi più particolarmente della gratitudine, che io conservero del gusto, che aspetto di voi in questa occasione, pregando Iddio, che vi tenga in sua santa custodia. Data in Voluthul li 26 Giugno 1639.

ENRIETTA MARIA R.

TRANSLATION.

SIGNOR CAVALIER BERNINO,

THE estimation that the King, my Lord, and I have formed of the bust which you have executed for him, and partaking equally in the satisfaction we have felt towards a work which merits the approbation of all who see it, urges me now to make known to you that in order to render my satisfaction complete, I must have a similar one of myself, the work of your hand, and taken from the Portraits which will be delivered to you by Signor Lomes; to whom I refer you to be more fully assured of the gratitude which I shall entertain for the taste I expect from you on this occasion.—Praying God to take you in his holy keeping. Dated in Whitehall, 26 June 1639.

ENRIETTA MARIA R.

APPENDIX V.

Privy Seal Warrant to Edward Norgate.

From the Privy Seal Books, or Inrolments of Letters of Privy Seal and Sign Manual Warrants, in the office of the late Auditor of the Receipt of the Exchequer, now in the Public Record Office.

(No. 7, folio 108.)

Edward Norgate Esq^r for the Dyett and lodg- inge of Signior Anthonio Van Dike

xv^o p Diem

to comence from the first of Aprill last to continue duringe his resi- dinge here to be advanced monethly wthout Accompt

Ex^r
21^{mo} May 1632

CHARLES by the grace of God Kinge of England Scotland France and Ireland Defendo^r of the Faith &c. To the Trēr and Undertrēr of o^r Exchequo^r for the tyme beinge greetinge, Wee doe hereby will and comaund you out of o^r Treasure remayninge in the Receipt of o^r said Exchequo^r to pay or cause to be paid vnto o^r trusty and welbeloued Edward Norgate Esq^r an Allowance of Fifteene shillings by the day for the dyett and lodginge of Signior Anthonio Van Dike and his ser- vants the same to beginn from the first day of Aprill last past to continue duringe the said Van Dikes residence here. The allowance aforesaid to be advanced Monethly vnto the said Edward Norgate or his Assignes wthout any accompt imprest or other Charge to be sett vpon him or them for the same or any pte thereof And thes o^r tres shalbe yo^r sufficient warrant and discharge in this behalfe Given vnder o^r Privy Seale at o^r Palace of Westm̄ the One and Twentyeth day of May in the Eight yeere of o^r Raigue,

JO: PACKER.

APPENDIX VI.

Copies of seven Privy Seal Warrants for Payments of Monies to Van Dyck.

From the Privy Seal Books, or Inrolments of Letters of Privy Seal and Sign Manual Warrants, in the Office of the late Auditor of the Receipt of the Exchequer, now in the Public Record Office.

No. 7, folio 117^b.

S Anthony
Vandike, for
divers Picture
presented to y^e
Kinge.

Ex^r

CCviiijth (sic)

wthout accompt

viiijth Augusti
1632.

CHARLES by the grace of God Kinge of England Scotlande France and Ireland Defendo^r of the faith &c. To the Trēr and Undertrēr of our Exchequo^r for the tyme beinge greetinge. Whereas S^r Anthony Vandike hath by o^r comaund made and p^resented vs wth divers pictures (viz^t) our owne royall portrature another of Monsieur the french King^e brother, and another of the Archdutchesse at length at Twenty five pound^e apeece, One of our royall Consort, another of the Prince of Orange, another of the princesse of Orange and another of their sonne at halfe length at Twenty pound^e apeece. One greate peece of o^r royall selfe, Consort and children One hundred pound^e One of the Emperour Vitellius, Twenty pound^e And for mendinge the Picture of the Emperour Galbus five pound^e amountinge in all to the sume of Two hundred and eighty pound^e which o^r pleasure is shalbe accordingly allowed and paid vnto him, We doe therefore hereby will and Comaund you of o^r Treasure remayninge in the Receipt of o^r Exchequo^r forthwth to pay or cause to be paid vnto the said S^r Anthony Vandike or his Assignes the said sume of Two hundred and Eighty pound^e. The same to be taken to him or them for the services aforesaid wthout Accompt Imprest or other Charge to be sett vpon him or them for the same or any pte thereof. And these o^r tres shalbe yo^r sufficient warrant and discharge in this behalfe Given vnder o^r Privy Seale at o^r Palace of Westm̄ the Eight day of August in the Eight yeare of o^r Raigne.

W^m WATKINS, Dep^t Edi Clerke.

No. 8, folio 11^b.

Philip Burlamachi merchant
for money paid
vnto Sir Anthony Vandike
Knight &c.

(sic)

CC^u
Without Accompt

iiij^m: February
1632. [1633.]

CHARLES by the grace of God King of England Scotland France and Ireland Defendo^r of the Faith. &c. To the Thr^r [and] Vnderthr^r of o^r Excheq^r. for the time beinge greetinge, Whereas o^r trustie and Welbeloved Phillip Burlamachi merchant, hath vpon significacōn of o^r: Pleasure vnto him vnder o^r. Royall Signature paid vnto Sir Anthony Vandike Knight, the some of Two hundred pounds which o^r. pleasure is shalbe fort[h] with repaid him wee doe therefore hereby will & command yo^u out of such o^r treasure or is or shalbe remayninge in the Receipt of o^r said Excheq^r forthwith to pay or cause to be paid vnto the said Phillip Burlamachi or his assignes the said some of two hundreded pounds without accompt imprest or any other charge to bee sett vpon him or them for the some, And these o^r tres shalbe yo^r sufficient warrant and discharge in this behalfe, Given vnder o^r Privy seale at o^r Pallace of Westminster the Fourth day of February in the Eight yeare of o^r raigne.

W^m HAWKINS Dep^t JA: MYLLES.

No. 8, folio 25.

Sir Anthony Vandicke Kn^t
in full satisfaccōn for nine
pictures of the King and
Queenes Ma^{tie} by him made.

iiij^c. xliij^u.

Without Accompt

9^o [7^o] Majj
1633.

CHARLES by the grace of God King of England Scotland Fraunce and Ireland Defendo^r of the faith &c. To the Tr^r and Vndertr^r of o^r: Excheq^r: for the time being greeting, Our will and pleasure ~~is~~ *wee* doe hereby will and command you of o^r treasure remayninge in the Receipt of o^r: Excheq^r: fort[h]with to pay or cause to be paid vnto our trustie and welbeloved Sir Anthony Vandicke Kn^t. or his assignes the some of fowre hundred fortie fowre pounds, The same to be taken to him in full satisfaccōn for Nine pictures of o^r Royall self and most dearest Consort the Queene lately by him made without Accompt imprest or other charge to be sett uppon him or his assignes for the same or any parte thereof. And these o^r tres shalbe yo^r sufficient warrant and discharge in this behalf Given vnder o^r: Privy [Seale] at o^r Pallace of Westminster the seaventh day of May in the ninth yeare of o^r raigne.

JO: PACKER.

Ibid. folio 39.

S^r Anthony
Vandicke Kn^t.
for a Picture of
the Q: Ma^{tie}.

xlth.Ex^r.

xxj^o Octobr^r
1633.

CHARLES by the grace of God King of England Scotland France & Ireland defendo^r: of the faith &c. To the Trēr & Vndertrēr of o^r Excheq^r: for the time beinge greeting, We will & commaund yo^r: out of o^r: Treasure remeyninge in the Receipt of o^r Excheq^r: to pay or cause to be paid vnto S^r: Anthony Vandike. Kn^t. or to his assignes the somme of Fourty pound℥ of lawfull money of England for the Picture of o^r: dearest Consort the Queene by him made & by o^r: Commaundem^t: deliued vnto o^r: right trustie & right welbeloued Cosin & Councello^r: the Lord Viscount Wentworth o^r: Deputy of o^r: Realme of Ireland, and these o^r: Ires shalbe yo^r: sufficient Warrant, & discharge in this behalf, Given vnder o^r: Privy Seale at o^r: Pallace of Westm̄ the one & Twentieth day of October in the Nynth yeare of o^r: raigne.

W^m WATKINS dep^t: JA: MYLLES.

No. 9, folio 27.

S^r Anthony
Vandike Kn^t

Ex^r

M^{CC}th. For
certen pictures
deliued to his
Ma^{tie} vse.
Without ac-
compt.

xxijth Februar^r
1636 [-7.]

CHARLES by the grace of God King of England Scotland France and Ireland Defendo^r of the faith &c To the Trēr and Vnder-Trēr of our Exchequer now being and that hereafter for the time shalbe, greeting. Our will and pleasure is, And we doe hereby will and comaund you out of our treasure remayning in the Receipt of our exchequer forth-^wth to pay or cause to be paid vnto o^r trusty and welbeloued Sir Anthony Vandike Kn^t or his assignes the some of twelve hundred pounds for Certaine Pictures by him deliued to our vse. To be paid to him or his assignes wthout accompt Imprest or other charge to be sett vpon him or them for the same or any part thereof. And these our Ires shalbe yo^r sufficient warr^t and discharge in that behalfe. Given vnder our Privy Seale at our Pallace of Westm̄ the three and twentieth day of February in the Tweluth yeare of o^r Raigne.

WILL: WATKINS Dep^t JA: MYLLES.Ibid. folio 82^b.

S^r Anthony
Vandycke Kn^t
for divers pic-
tures sold to his
Ma^{tie}

CHARLES by the grace of God King of England Scotland France & Ireland Defender of the faith &c. To the Trēr and Vnder-Trēr of our Excheq^r for the time being, Greeting. Our Will and pleasure is and

L

vj^{cijij}
&

M^{rs}. Arrears to him vpon his pencon for 5 yeares at o^r lady day last.

Ex^r
without Ac-
compt.

[14 Dec. 14
Car. I. 1638.]

wee doe hereby will and comānd you out of o^r treasure remayning in the Receipt of our Excheq³ to pay or cause to be paid vnto S^r Anthony Vandyck Kn^t or his assignes for divers Pictures by him made and sould to vs the some of six hundred and three pounds of lawfull money of England. And our further will and pleasure is that out of our said treasure in the Receipt of our said Excheq³ remayning you likewise pay or cause to be paid vnto the said S^r Anthony Vandyck or his assignes the some of one thousand pounds of like lawfull money of England, the same being in arreare to him vpon his Pencōn of Two hundred pounds p annū for five yeares ended at the feast of Th'annuncacōn of the blessed Virgin Mary last past, Both which somes amounting to one thousand six hundred and three pounds are to be taken to him the said S^r Anthony Vandyck or his assignes without accompt imprest or other charge to be sett vpon him or them for the same or any part thereof. And these our L^{tes} shalbe yo^r sufficient warrant and discharge in this behalfe. Given vnder our Privy seale at o^r Pallace of Westm̄ the fourteenth day of December in the fourteenth yeare of our Raigne.

JO : CHAPMAN.

Ibid. folio 97^b.

S^r Anthony Vandike

CCCv^{ij}. for pictures provided & deliued for his Ma^{ty} vse.

Without Ac-
compt

25th Februar
1638 [-9].

CHARLES by the grace of God King of England Scotland France & Ireland Defender of the faith &c. To the Trēr and Vnder-Trēr of our Excheq³ now and for the time being, Greeting. Whereas there is due vnto our Trustie and welbeloved S^r Anthony Vandike Kn^t for certaine Pictures by him provided and deliued for our vse the some of Three hundred and five pounds. Our will and pleasure is and wee doe hereby will and comānd you out of our treasure remayning in the Receipt of our Excheq³ to pay or cause to be paid vnto him the said S^r Anthony Vandike or his Assignes the said some of Three hundred and five pounds, The same to be taken to him or his Assignes without Accompt Imprest or other charge to be sett vpon him or them for the same or any part thereof. And these our l^{tes} shalbe yo^r sufficient warrant and discharge in this behalfe. Given vnder our Privy seale att our Pallace of Westm̄ the five and twentieth day of February in the fourteenth yeare of our Raigne.

W. LANE.

APPENDIX VII.

Will of Sir Anthony Van Dyck.

Extracted from the Registry of the Prerogative Court of Canterbury.
(151. Evelyn.)

In the Name of God Amen. I S^r Anthony Van Dyke Kn^t borne in Antwerpe in Brabandt weake of body yet enjoyinge my sences memorie and vnderstandinge laude & praise be given to Allmightie God consideringe that there is nothinge more certaine then death and nothinge more vncertaine than the houre thereof have made & ordayned and by theis p^{ro}fits doe make dispose of and ordayne this my last Will and Testament in manner and forme followinge First I comend my soule into the hands of Allmightie God my heavenly Father And my body to the earth to be Christianlike & decently buried in the Cathedrall Church of St. Paul in London And soe cominge to the orderinge and disposinge of my temporall goods & estate which it hath pleased the Allmightie God to lend vnto mee here vpon earth I doe order and dispose of the same as followeth Imprimis In respect of my moneys meanes and goods the which I haue now lyeinge & remayninge in Antwerpe aforesaid (exceptinge twoe obligacōns or bonds amountinge both to the sōme of fower thousand pounds sterlinge) and left in the hands of my Sister Susanna Van Dyke in Antwerpe, the same I doe leaving wholly to the disposinge of my said Sister conditionally that out of and with the rents or vse money thereof my said Sister shalbe bound to mayntayne and keepe my young Daughter by name Maria Teresa Van Dyke And if soe be my said Sister should chance to dye or depart this life Then and in such case my said goods and moneys there shalbe receaved & employed to the benefitt and proffitt of my said Daughter surviveing by the foure Madams of the Nunnery where my said Sister Susanna now liveth at p^{re}sente And alsoe it is my will & pleasure that out of the said moneys & goods my other Sister Isabella van Dyke shall have and enjoy for her proper vse twoe hundred & fiftie gilders yeerely to be payd her out of the said moneys and estate left behinde mee in Antwerpe as aforesaid And after the decease of my Sister Susanna and of my Daughter Maria Teresa Van Dyke the aforesaid moneys and estate afore men^{ti}oned shall fall & come to my lawfull Daughter borne here in London on the first day of December Anno Dⁿⁱ One thousand sixe hundred fortie & one stilo Angliæ whereof I make and ordeyne her full & lawfull heire Secondly Concerninge all the rest of my estate moneys debts pictures & goods bonds bills & writings whatsoever left behind mee in

the Kingdome of England with all such debts as are owing & due vnto mee by the Kings Ma^{ty} of England or any of the Nobility or by any other person or persons whatsoever the same shall all with that which shalbe recouered thereof be equally devided betweene my Wife Lady Maria Van Dyke and my Daughter new borne in London aforesaid in just & equall por^{ti}ōns Provided allwayes that such moneys as are out at interest shall soe still contynue and remayne at interest And my said Wife shall expend of the vse money onely with care and discre^{ti}ōn And in case my said Daughter borne here in London shall happen to dye before the Mother my Wife In such case shall the said Mother inherite & enjoy halfe of the said Childs part or por^{ti}ōn And my other Daughter beyond sea shall enjoy the other halfe of the said Childs parte And if soe bee my said Daughter in Antwerpe and my Sister Susanna Van Dyke both come to dye before my Daughter borne in England then shall the said rents goods & meanes which are in Antwerpe & left behinde mee as aforesaid fall & come to my said Daughter in England survivinge And if both my said Daughters dye or happen to dye without issue before my Wife survivinge Then and in such case shall my said Wife enjoy and possesse the said rents or vse of the said moneys in Antwerpe And after the death of my said Wife the Children then of my Sister Catharina married with S^r Adrian Dircke shall inherite and enjoy the said rents & meanes left in Antwerpe aforesaid And likewise I doe give & bequeath vnto the Poore of S^t. Pauls Church where I doe purpose & desire to be interred three pounds sterlinge to be distributed amongst them And likewise I doe give vnto the Poore of the Parish of Blackfriars where I live the like so^{me} of three pounds sterling amongst them And alsoe I doe give & bequeath vnto every one of my servants both menservants & maydservants at p^{re}st lyvinge with mee in my howse twentie shillings sterlinge apeece for a remembrance the which said legacies are to be first payd out of my estate afore men^{ti}ōned by the Executors of this my last Will & Testament And I doe appoint make & ordeyne my said Wife Maria Van Dyke M^{rs} Catharina Cowley and M^r Aurelius de Meghem all herewth p^{re}st All and every of them joyntly & severallie full & whole Executrices & Executor of this my last Will & Testament willing and requestinge them to see this my last Will perform'd in all points to their power And I doe give vnto the said Aurelius de Meghem for his paynes & care herein the so^{me} of fiftene pounds sterlinge And I doe give and allowe vnto the said Catharina Cowley the so^{me} of tenn pounds sterlinge for her paynes & care herein And my will and pleasure is that the said Catharina Cowley shall over and aboue haue and receave out of my said estate the so^{me} of tenn pounds sterling for fower yeeres to witt duringe the tyme of fower yeeres together yeerely tenn pounds sterling beginninge from the day of my decease

And after the said fower yeeres are expired then shall the said Catharina Cowley have & enjoy eighteene pounds sterlinge p ann. that is to say every yeere eighteene pounds for the being Guardian vnto my Daughter till she bee eighteene years of age And this doe I acknowledge for my last Will & Testament revokeing & disannullinge all former Testaments guifts & Codicells Causa mortis or otherwise by mee heretofore made & graunted by vertue of this pñte In wittnes whereof I the said S' Anthony Van Dyke have herevnto putt my hand & seale for my last Will & Testam' on the fourth day of December Anno Dñi 1641 and in the seaventeenth yeare of the Raigne of o^r Sovereigne Lord King Charles.

ANT^o. VAN DYCK.—Ego Notarius et testes infrascripti fidem facimus et attestamur Quod prefatus Duus Testator compos mentis memorie et intellectus hanc vltima s^m esse voluntat et testamentū significauit signauit et sigillauit vt supra et p facto sustradit die Mense et Anno vt prius Ita attestor rogatus—ABR. DERKINDEE, No^{rius} Pub^{licus}.—Teste DIRRICK VANHOOST.

The Will was proved the 13th of December 1641.

APPENDIX VIII.

*Patent Books of the Office of the Clerk of the Pells, in the Public Record Office,
No. 14, folio 71.*

Justina Step-
ney als Van-
dike.

CHARLES the second by the grace of God King of England Scotland France and Ireland Defender of the Faith &c. To the Trēr Chancellor: Vndertrēr Chamberlaines and Barrons of our Excheq^r: now beinge and that hereafter shalbee And to all other the Officers & Ministers of Our said Court and of the Receipt there for the tyme beinge and to all others whome it shall or may appertaine Greetinge. Know yee that Wee for and in Consideracōn of the good & faithfull services done vnto Vs by Our Trusty and welbeloued Justina Stepney als Vandike and for diuers good causes and Consideracōns Vs herevnto movinge of Our especiall Grace certaine knowledge and meere mocōn Haue Giuen and granted And by theise pñts for Vs Our heires and Successo^{rs}: doe giue & grant vnto the said Justina Stepney als Vandike One Annuitie or yearly pencōn of Two hundred pownds of Lawfull money of England To haue and to hould enioy and yearly to receiue the said Annuity or yearly pencōn of Two hundred pounds

CC^u Annuity

vnto the said Justina Stepney als Vandike & her Assignes from and after the Feast of S^t: Michaell the Archangell last past for and duringe her life the n^rall life of her the said Justina Stepney als Vandike out of the Receipt of Our excheq^r from time to time of Vs Our heires and Successo^r: by the hands of the Tr^{er} Chancello^r: Vndertr^{er} Chamberlaines and Barrons and other the Officers and Ministers of Vs Our heires and Successo^r: there for the time beinge at the fower most vsuall feasts of* the yeare That is to say at the Feasts of the birth of Our Lord God the Anunciacōn of the Blessed virgin Mary the Natiuity of S^t John Baptist and S^t: Michaell the Archangell by equall porcōns to be paid The first paym^t: to Comence and beginne from the Feast of S^t: Michaell the Archangell last past before the date hereof. Wherefore Wee will and for Vs Our heires and Successo^r: doe hereby Authorize and req^r you the Tr^{er} Chancello^r Vndertr^{er} Chamberlaines and Barrons and other the Officers and Ministers of Vs Our heires and Successo^r of Our said Exchequer† and of the Receipt there for the time beinge to whome it shall or may appertaine that y^a or some of y^a doe from time to time duringe the n^rall life of her the said Justina Stepney als Vandike well and truly pay or Cause to be paid vnto the said Justina Stepney als Vandike or her Assignes the foresaid Annuitie or pencōn of Two hundred pounds by the yeare on the feast dayes aboue mencōned without any further or other warrant to be had sued for or obtained from Vs Our heires and Successo^r: in that behalfe And theise p^{nt}s or the Inrollm^t: thereof shall be to y^a and euery of y^a a sufficient warrant and discharge for the paym^t: of the said Annuity or yearly pencōn from tyme to time in maner aforesaid accordinge to the purport true intent & meaninge of theise p^{nt}s Although Expresse mencōn &c. In witnes whereof wee haue caused theise Our L^{res} to be made Patents Witnes Our selfe at Westmst the Fifth day of May in the Fowerteenth yeare of Our Raigne.

By writt of Privy Seale.

HOWARD.

Ex^r

Irrotulatur x^{mo} die Junij 1662.

at the foure
most vsuall
Feasts by equall
porcōns.
* in (Auditors
Pat. Book.)
to comence
from the Feast
of S^t Michael
th^e Archangel.

† Fol. 71^b.]

v^o die Maij A^o
RR Car^o scdi
xiiij^{mo}.

APPENDIX IX.

The Petition of Justina Van Dijk.

TO THE KINGS MOST EXCELLENT MAJESTY

THE humble Petition of Justina Van Dijk Daughter of Sir Anthony Van Dijk
Humbly sheweth

That about 2 years since (your M^{ty} taking into your Princely consideration the Loyalty and Services of her deceased Father, and the Debts due to him by his late Ma^{ty} of blessed Memory, together with the losses and wrongs of y^r pet^r) your Ma^{ty} was graciously pleased to Grant her a Pension of 200*l.* a year, for her life, to be issuing out of your Ma^{ty}s Exchequer, which Pension was stop'd amongst others about a year since by your Ma^{ty}s order: Since which time your pet^r hath been very much necessitated, having nothing else to subsist upon: The Estate of her said Father being all wrongfully kept from her and Imbezled by those with whom the same was Intrusted in time of the late War.

Wherefore she humbly prostrates herself at your Sacred Feet, Imploring y^r gracious Commiseration of her wants and sufferings, And that yo^r Majesty will be graciously pleased to Order the continuance of the said Pension, or to Grant her such other present Relief or Maintenance out of yo^r Ma^{ty}s Privy Purse as yo^r Majesty shall think fit.

And yo^r Pet^r shall ever pray &c.

*The Petition of Justina Vandike als Stepney.*TO THE KINGS MOST EXCELL^t MA^{ty}

THE humble Petition of Justina Vandike als Stepney
Sheweth

That whereas yo^r Ma^{ty} hath been graciously pleased to allow yo^r Pet^r a Pension of 200 li pound during her life, w^h pension yo^r Ma^{ty} hath since restrained and sett a stopp to, by w^h meanes yo^r Pet^r is reduced to great want and necessity, it being her sole subsistence; and yo^r Pet^r haveing occasion to goe for Antwerp in Brabant to

looke after a small fortune left her by her Ant there wth she may bee in danger of Looseing unlesse she speedily repair thither.

Yo^r Pet^r therefore most humbly prayes ; That yo^r Royall Ma^{ty} will be gratically pleased effectually to Order Yr Pet^r the Arrears of her said Pension (being three hundred pounds) that she may be in a Condiçō to transport herself to Antwerp aforesaid to looke after y^e same small fortune left her by her deceased Aunt.

And y^r Pet^r (as in duty bound) shall ever pray &c.

The original Petitions are in the State Paper Office.


**A DESCRIPTIVE
CATALOGUE OF THE ETCHINGS
OF
VAN DYCK.**

M

INTRODUCTION.

FROM the circumstance of Bartsch not having inserted any account of the Etchings of Van Dyck, in his extensive and valuable work, "*Le peintre graveur*," the Compiler is induced to hope, that a Descriptive Catalogue of the Etchings of that eminent Painter may be acceptable to the Connoisseur and Collector. His principal aim has been to give as accurate a description as possible of the impressions of the various states of each plate, and, wherever opportunity occurred of comparing them, it has been done with the greatest care. It is to be regretted the Etchings are so few in number: they are distinguished by the same delicacy and precision of drawing, the same nice discrimination of character and grace of action, which are so preeminently displayed in his pictures, and being, for the most part, the portraits of men with whom he lived in habits of intimacy, some of them his companions when studying under Rubens, they are remarkable for their vigour and power of expression.

The address of Martin Vanden Enden is not found on any impressions of the Etchings of Van Dyck, it is therefore presumed, he never had possession of the copper plates. The compiler is inclined to think, that it was not till after the death of Van Dyck, that Giles Hendrix became possessed of them; when he had his initials G. H. engraved on them, and they are inserted in the volume of portraits engraved from the pictures of Van Dyck, pub-

lished by him at Antwerp in 1645, bearing the following title: "Icones Principum, Virorum doctorum, Pictorum, Chalcographorum, Statuariorum, nec non Amatorum pictoriæ artis numero centum ab Antonio Van Dyck pictore ad vivum expressæ ejusq. sumptibus æri incisæ." At a later period, these copper plates passing into other hands, the initials of Giles Hendrix were erased, so that there are impressions which were printed prior to their insertion, as well as after their erasure. The greater number of the proofs before the inscriptions, and the earlier and fine impressions of the Etchings which the compiler has seen, are printed on paper bearing a water mark similar in form to this figure, some few have the mark of the spread eagle, some the mark of a wreath in the paper, and others have a shield bearing a fleur-de-lis on it, and surmounted by a crown.  The later and inferior impressions are printed on a paper bearing the mark of the foolscap, or on paper of a very inferior quality, bearing no mark whatever.

The writer begs to express his obligations to those noblemen and gentlemen who have kindly granted him access to their collections, and have favoured him with many useful suggestions in the course of his researches; but more particularly to that distinguished collector, John Sheepshanks, Esq. who, in his accustomed liberal spirit, allowed the use of his memoranda, made when visiting the several celebrated collections of prints on the continent. Without this accession of valuable information, he could not have presumed to offer the catalogue to the public. He must also express his obligations to his eldest son, for having executed the two skilful etchings which are inserted in the volume.

A DESCRIPTIVE CATALOGUE

OF THE

ETCHINGS OF VAN DYCK.

JOANNES BREUGEL.

Born 1565, died 1642.

JOHN BREUGEL, a native of Antwerp, was son of the elder Peter Breugel, an artist of distinguished merit. His father dying when he was very young, he became the pupil of Peter Goe-Kindt, and early acquired considerable reputation as a painter of fruit and flowers. He visited Italy, where he was patronized by the Cardinal Frederick Boromeo, and it was during his sojourn there, that he turned his attention to the study of landscape: his compositions are pleasing; there is great beauty in the detail of the foliage and foreground, but the extreme blue of his distances is sometimes obtrusive; the figures introduced in his pictures are correctly and tastefully drawn. On his return to Flanders, Rubens was so much struck with his merit, that he requested him to paint the landscape backgrounds in many of his cabinet pictures. Breugel rendered the same assistance to Henry Van Balen and Rothenhamer; the elder Steenwyck, the elder Neefs, and Momper also availed themselves of his talent, by employing him to introduce figures in their interiors and landscapes, so that his skill in both departments must have been considerable. He was called Velvet Breughel, from his dress being usually of that material. There are four small etchings by him which are not common.

The likeness in the etching appears to have been taken after Van Dyck's return from Italy, when Breugel was about sixty years of age. The head is fine in expression, firm in the execution, though slight; as are the hand and ruff; the drapery is little more than outlined. A cloak hangs on the right shoulder, passing behind his back and under the left arm, is drawn across the chest by the right hand; the left arm is akimbo. The figure is seen to below the hips.

*Height 9 inc. 5 eig. Width 6 inc. 1 eig.
 Hauteur 9 p. $\frac{1}{4}$ lign. Largeur 5 p. 9 lign.

1. Pure etching before any background. It has no marginal lines or inscription.

2. There is only a small portion of background, which is worked in very fine horizontal lines, and runs the whole width of the print, for a short space against the top, and down the left side of the head to below the ear. The marginal lines at the top and the two sides are very slightly engraved; the bottom line is scratched in with the etching needle. It has no inscription.

3. The marginal lines much stronger, and with the following inscription, JOANNES BREUGEL, ANTVERPIÆ PICTOR FLORUM ET RURALIUM PROSPECTUUM. *Ant. Van Dyck fecit aqua forti.* With the address G. H.

4. The background finished in horizontal lines, which are not worked so close as they are in the portion before described. With the address G. H.

5. The G. H. erased.

* The measurement given throughout is that of the copper, unless it is stated to the contrary.

PETRUS BREUGEL.

Born 1562, died 1642.

PETER BREUGEL, the elder brother of John, was a native of Brussels: he was called the younger to distinguish him from his father, who bore the same Christian name. He is said to have studied under Giles Coningsloo, a landscape painter of merit. The class of subjects he delighted to paint, were such as to gain him the appellation of *Hellish Breugel*, being filled with grotesque and fiendlike forms. His pictures, though displaying great skill in the painting, are not desirable, from the selection and treatment of the subjects of them.

The etching appears to have been an early effort of Van Dyck's, for the lines are timid, and unskilfully wrought when compared with his other works; there is, nevertheless, considerable expression in the head: the hand and drapery are slight. He wears a full gathered ruff; over his right shoulder is a cloak, with turned down collar, covering that side of the figure; the elbow rests in the folds, the hand drawing a portion of it from under the left arm. The figure is seen to below the hips. In the background, behind the left shoulder, are the mouldings of a pillar; a few upright lines come against the left side of the head, and there are a few likewise above the frill on the right side.

Height 9 inc. 5 eig. Width 6 inc. 1 eig.
Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. 9 lign.

1. Before the inscription, and only a slight marginal line scratched in at the bottom.

2. With marginal lines and the following inscription, PETRUS BREUGEL, ANTVERPIÆ PICTOR RURALIUM PROSPECTUUM. *Ant. Van Dyck fecit aqua forti.*

3. In the inscription, the word *prospectuum* is erased and *actionum* inserted, with the address G. H.

4. The G. H. erased.

ANTONIUS CORNELISSEN.

ANTHONY CORNELISSEN was descended from one of the oldest and wealthiest families in Antwerp. Neither the date of his birth nor of his death is mentioned by his biographers. His parents intending him for the church, he was sent to study divinity in the university of Louvain, where his assiduity and talent acquired him considerable distinction. He was, however, unexpectedly withdrawn from college by his father, who, having lost his wife and three of his children, summoned him home, hoping to derive consolation in his society.

The youth, emancipated from his theological pursuits, turned his attention to the study of general literature and the fine arts. The choice collection of Greek and Roman statues, and gems, which formed the cabinet of Rubens, excited his particular attention, and drew him constantly to the house of that accomplished painter, where he contracted an intimacy with Van Dyck and other great artists of the time, to whom he became a liberal and steady patron. It was a source of great vexation to Cornelissen, when Rubens, tempted by the princely offer of ten thousand pounds, parted with his collection to the Duke of Buckingham ; the more so, as he had frequently sought and hoped to induce Rubens, by liberal offers, to allow him to become the purchaser of many of the choicest objects.

Coming into the possession of a considerable fortune on the death of his father, he was indefatigable in his endeavours to obtain fine works of art. He wisely availed himself of the taste

and judgment of many of the artists who visited Italy, and employed them to seek out and purchase for him such things as they might think worthy of attention; he, by these means, succeeded in forming one of the most important collections in the Low Countries.

He is here represented as a portly man of middle age, of an animated countenance, with a peculiar action of the head, which is thrown a little upwards, no doubt highly characteristic of the individual; he appears to be in the act of speaking. The etching is full of life, and is both delicate and spirited in the execution.

He wears a plain turned down linen collar coming close against the cheek. The right arm passes across the body, the points of the fingers extending beyond the outline of the left arm; he has a linen wristband turned over the sleeve, and on the right shoulder, which is thrown a little forward, hangs a cloak, passing down to the bottom of the print it conceals a portion of the upper part of the arm.

The Duke of Buccleugh possesses the original sketch *en grisaille*, from which Vorsterman finished the engraving.

Height 9 inc. 5 eig. Width 6 inc. 2 eig.
Hauteur 9 p. $\frac{1}{4}$ lig. Largeur 5 p. $10\frac{1}{4}$ lig.

A pure etching, in which the head is carefully and delicately finished. Very little is done to the collar, the buttons and the space on which they are placed only outlined. There is no shadow on the cloak nor below the arm, except a small portion immediately under the hand. The extremities of the fingers are not put in, owing to the etching wall having covered that part of the copper. In the background are a few lines over the right shoulder, which are crossed just against the hair and ear, but there is the appearance of a failure in the printing

from the cross lines to the collar. It has a slight marginal line at the bottom only. Neither inscription or marginal lines.

Impressions from the etching of this plate are uncommon ; it was afterwards engraved on by Vorsterman,* and the finished engraving by him is inserted in the "Centum Icones," and has the following inscription, ANTONIUS CORNELISSEN, PICTORIÆ ARTIS AMATOR ANTVERPIÆ.

* Evelyn, in his *Sculptura*, states that Van Dyck assisted Vorsterman in the prints he engraved from his portraits : "And to show what honour was done this art by the best of painters, Sir Ant. Van Dyck did himself etch divers things in aqua fortis, especially a Madona, Ecce Homo, Titian and his Mistress, Erasmus Roterodamus, and touched several of the heads before mentioned to have been graved by Vorsterman."

ANTONIUS VAN DYCK.

Born 1599, died 1641.

THIS fine etching of himself appears to have been done when he was towards thirty years of age. There is much stippling about the face, but the outline of the features is vigorously marked, and there is great freedom and play of line in the hair; it is altogether a most effective head. The hair is parted on the front of the forehead, and hangs in masses of curls about the ears. There is a slight indication of a falling collar.

Height 9 inc. 5 eig. Width 6 inc. $1\frac{1}{2}$ eig.
Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. $9\frac{1}{2}$ lign.

Pure etching of the head, with a slight line to mark the collar. It has neither marginal lines nor inscription.*

Isaac Neefs afterwards engraved the shoulder and drapery to this head (leaving untouched the etching by Van Dyck,) forming it into a bust, which is placed on a pedestal, whereon is engraved the title of the edition of the "Centum Icones," issued by Giles Hendrix in 1645.†

* The Frontispiece to this volume is a copy from this etching.

† The original design for this title is in the fine collection of Vandyck Portraits in the British Museum. It is freely executed in black chalk and Indian ink, with the exception of the head, which is a counterproof of the etching.

ERASMUS.

Born 1467, died 1536.

ERASMUS was born at Rotterdam ; his high claims to literary merit are attested both by the excellence and number of his works ; but with his claims to pictorial talent the world is little acquainted. Descamps gives him a place in the Lives of the Flemish and Dutch Painters, and states, "We learn from Dirck van Blayswyck, in his introduction to the description of the city of Delft, that when Erasmus retired into the monastery of Emaus, or Tenstène, near to Gouda, which he had made choice of solely on account of its fine library, he applied himself at intervals to painting, in which he succeeded in an equal degree as with his other studies. Amongst the quantity of pictures he painted, the most important was a Calvary, in which our Saviour is represented at the moment he was crucified : it was preserved with great veneration in the cabinet of Cornelius Muscius, Prior of the House. The merit of his pictures is borne witness to by the artists of the time."

Mr. Charles Butler, in his Life of Erasmus, writes, "It is said that a cabinet in Holland contains a painted crucifix with the following inscription, *Despise not this picture, it was painted by Erasmus, when he was a religious in the monastery of Steÿn.*"

The coming of Hans Holbein to England is mainly attributable to Erasmus, who paid no less than five visits to this country in the course of his life, and was the friend and correspondent of all the men of learning residing here. When Holbein left Basle, Erasmus furnished him with commendatory letters ; and in addressing Peter Ægidius, he writes, "*Hic, artes frigent, petit Angliam ut corrodat Angellotos,*" alluding to the English coin, the angel. He also wrote to Sir Thomas More, to whom he sent his portrait,

which Holbein had painted, telling him it was a truer resemblance than one done by Albert Durer.

The look of mild intelligence which beams in the countenance is perfectly expressive of the known character of the man; and there is a singular truth and delicacy in the marking of the mouth and lower portion of the face. He wears a cap and gown, the latter lined with fur and tied at the waist. A book lies open before him, slightly raised by the left hand, the thumb coming on the page, on which may be traced the letters ROTTERD. The fingers of the right hand are placed on the opposite leaf, on which are the letters ER. The furred cuff of the gown falls below the bottom marginal line. The cap, forehead, the left eye, and cheek, are little more than outlined, the shadow on the right cheek is carefully worked; those under the chin and on the gown below the left cheek are very strong; there is little done to the drapery, the hands and book are outlined, a few slight portions of shadow are introduced between the fingers and on the edge of the leaves of the book, and some strong and rather coarse lines are on the outer portion of the right sleeve. The figure is seen to the waist.

Height 9 inc. 5 eig. Width 6 inc. $1\frac{1}{2}$ eig.
 Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. $9\frac{1}{2}$ lign.

1. Before the inscription. A slight marginal line scratched in at the bottom only. The acid has affected both the right and left sides of the plate, more particularly on the right sleeve, in parts of which the biting has failed, owing to the unsoundness of the ground, and also at the bottom, where the corrosion extends to below the margin of the print.

2. With the marginal lines and the inscription, ERASMUS ROTTERDAMUS.

3. With the addition of *Ant. Van Dyck fecit aqua forti*, and the initials G.H. The defective part below the margin on the left is polished out, and also that on the right side of the plate.

4. The G.H. erased.

FRANCISCUS FRANCK,

Born 1580, died 1642.

A NATIVE of Antwerp, was the son of an historical painter of the same name, and from that circumstance is called *the young*. He studied under his father, whose style and manner he followed ; he derived great improvement from copying many of the finest pictures of the Venetian school during a visit he made to Italy. On his return he was received into the Academy of Antwerp. Sir Joshua Reynolds, in his Tour through Flanders and Holland, extols his picture of *Christ disputing with the Doctors*, which was painted for the church of Notre Dame in that city.

The head of this etching is very firm in the execution, and is remarkable for the breadth of light and shade ; the collar is finished, and has a strong shadow beneath it ; both the hand and cloak are very little worked on. He wears a turned down linen collar which comes close up to the face ; the vest is open at the throat, and buttoned down the front. A cloak hangs on the left shoulder ; it is thrown over the right, enveloping the lower part of the figure, and is grasped by the left hand just below the chest. The figure is seen to the waist.

Height 9 inc. 7 eig. Width 6 inc. 2 eig.

Hauteur 9 p. 3 lign. Largeur 5 p. 10½ lign.

1. Pure etching: before the background, inscription, or marginal lines.*

* In the Duke of Devonshire's collection is an impression in this state, the background put in with great beauty and freedom, in black chalk, precisely as afterwards engraved ;

2. An engraved background, on the left side of the figure is a pilaster, the mouldings of which come against the shoulder ; the little which is seen of the pedestal is not worked on ; the rest of the background is put in in horizontal lines, crossed along the top of the plate, down the left side of the head, and on the shadowed side of the pilaster. It has neither marginal lines nor inscription.

3. With the marginal lines, and the following inscription, FRANCISCUS VRANX, ANTVERPIÆ PICTOR HUMANARUM FIGURARUM. *Ant. Van Dyck fecit aqua forti.*

4. With the initials G. H.

5. The name altered to FRANCK.

6. The G. H. erased.

it has on it the mark of Prosper Henry Lanckrinck, a painter of considerable merit ; an interesting biographical sketch of whom will be found in Graham's Essay towards an English School of Painters, which forms a sort of supplement to an edition of a translation of De Piles' Art of Painting, and Lives of the Painters, printed in an 8vo. volume in 1706. Lanckrinck was much employed by Sir Peter Lely in painting backgrounds and draperies ; after whose death he was engaged to complete many of the portraits Lely had left unfinished. Lanckrinck purchased at the sale of Lely's effects, drawings and prints to the amount of £242 17s., as appears by the MS. book of accounts kept by the Executors, which is now in the possession of Mr. Molteno of Pall Mall. We find enumerated in the printed catalogue of the pictures in Lely's possession, no less than twenty-six important pictures by Van Dyck, besides thirty-seven of his sketches *en grisaille*, which sketches are now in the possession of the Duke of Buccleugh ; the whole of them in all probability purchased by Lely, when Van Dyck's effects were disposed of ; and it is quite possible that this touched proof, together with two others described in this Catalogue, and having on them Lanckrinck's mark, may have been obtained by Lely at the same time.

IUDOCUS DE MOMPER.

Born 1580, died —

A NATIVE of Antwerp, whose style being altogether unlike that of any of his contemporaries, it is difficult to discover under whom he studied. His pictures for the most part represent mountainous scenery, and the execution of them is free and sketchy; they are frequently enriched by figures from the pencil of either Teniers or John Breugel. It is said he was employed by Rubens to assist in the painting of his landscape backgrounds. He etched some few plates of landscapes, which are difficult to obtain.

The etching represents him as a spare visaged man, of a shrewd countenance; he appears to be in the act of addressing some person; the features are delicately yet firmly marked, and the head is very beautiful in detail, particularly the marking of the cheek. He wears a plain turned down linen collar; a cloak hangs from the right shoulder, it is gathered up under the arm, the elbow resting in the folds; the arm passes across the figure, the fingers of the hand extending to the margin of the print; he wears a long glove, which comes up far over the wrist. It is throughout an effective and successful display of the artist's powers. Van Dyck etched two plates of Momper: in the one now spoken of the expression of the face is more powerful, and there is more detail in the drawing of the features, particularly the nose; the line of the jaw below the ear is more strongly marked, and the work on the right cheek and forehead is stippled. There is a considerable variation in the background; above the right shoulder of this, there is a darkish mass of rock reaching to the top marginal line; above and below the right hand is the view of a mountainous country, the highest

point of which comes up to a level with the chin. The sky is marked in irregular lines.

Height 9 inc. 5 eig. Width 6 inc. $1\frac{1}{4}$ eig.
Hauteur 9 p. $\frac{1}{4}$ lign. Largeur 5 p. $9\frac{1}{4}$ lign.

1. Without inscription or marginal line, except one scratched in at the bottom.
2. With the marginal lines, and the following inscription, IUDOCUS DE MOMPER, PICTOR. *Ant. Van Dyck fecit aqua forti.*
3. The words MONTIUM ANTVERPIÆ added to the inscription.
4. With the address G. H.
5. The address G. H. erased.

PLATE II.

THE etching of this plate is altogether less vigorous in its execution than the former; the work over the right cheek is in lines, not stippled; the work on the forehead and ear is very slight, and also the collar. The figure is little more than outlined, and the right hand is not put in. In the background the rock passes all across the upper part, and extends down as low as the left shoulder, in a slanting direction from the collar, and on this side is worked over, but on the other there is little beyond mere outline.* This plate was afterwards engraved on by Vorsterman, and is inserted in the "Centum Icones."

Height 9 inc. 1 eig. Width 6 inc. 1 eig.
Hauteur 8 p. 7 lign. Largeur 5 p. 9 lign.

* This etching is extremely scarce, the above description is given from an impression in the British Museum. It is unfortunately cut very close, showing a margin at the bottom only, where there is a slight marginal line. Across the centre of the print is written in a hand much resembling that of Van Dyck, "*questa e la forma e grandezza.*"

ADAMUS VAN NOORT.

Born 1557, died 1641.

ADAM VAN OORT, and not NOORT, as inscribed on the print, was a native of Antwerp; he studied under his father, Lambert Van Oort, and was the first master of Rubens. Possessed of superior talents, he was held in so great esteem that many of the most eminent painters of the period were his scholars; but from indulging in habits of intemperance, he was prone to give way to sudden ebullitions of temper, which disgusted his pupils, and drove them from his studio. Rubens is said to have observed, that had he visited Italy, and not debased his powers by his intemperance, he would have surpassed all the artists of his time.

Though there is a coarseness in the features, this etching portrays a countenance full of animation, and expressive of great good humour. The head, the frill, and the hand are executed with exceeding vigour, and there is great power and richness in the effect; the few lines that mark the drapery are very determined. He wears a full gathered falling ruff, exposing the left side of the throat, in which the muscle is strongly marked. A cloak hangs on the left shoulder, it is drawn from under the right arm across the figure by the left hand, the fingers of which are not seen, the right arm is turned behind him. The figure is seen to below the hips.

Height 9 inc. 5 eig. Width 6 inc. 1 eig.
Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. 9 lign.

1. Pure etching, before the engraved background; behind the head are a few single lines; it is quite blank about the right

arm, and only slight lines of division in the stone work towards the top. No marginal lines or inscription.

2. A banded pilaster is engraved in the background behind the head, extending from the left hand margin of the plate to nearly the extent of the frill over the left shoulder. It has no inscription; a marginal line scratched in at the bottom only: there are spots all down the plate from the right shoulder as if the plate has been splashed with acid.

3. With the marginal lines and the following inscription
ADAMUS . VAN NOORT, ANTVERPIÆ PICTOR ICONUM.
Ant. Van Dyck fecit aqua forti.

4. With the address G. H.

5. The address G. H. erased, as are the spots on the right side of the figure.

PAULUS DU PONT.

PAUL DU PONT, or as he is better known under his latinized name PAUL PONTIUS, was a native of Antwerp ; neither the date of his birth nor of his death are stated by his biographers. He flourished at the same time with Rubens and Van Dyck, and has given to the world some of the finest engravings from their works. It is said Rubens bestowed great pains in instructing him in drawing, during the time he was working from his pictures. He executed several large plates from the historical compositions of this great painter ; and upwards of thirty of the series of eminent characters from the pictures of Van Dyck are by the hand of Pontius. His style of engraving has not the vigour of Bolswert ; but it possesses great sweetness and clearness of line, and entitles him to rank as one of the most eminent artists of the period in which he lived.

This etching of Pontius has a youthful character, and exhibits considerable animation, both in the expression of the countenance and in the action of the figure. The face tells remarkably bright, owing to the mass of black hair by which it is surrounded. He wears a turned down linen collar edged with lace, exposing the throat, he has on a vest of silk slashed down the chest and sleeves, and gathered at the waist. A mass of light drapery hangs from the right shoulder ; the arm is brought forward in front, the hand pointing downwards.

Height 9 inc. 1 eig. Width 7 inc. 1 eig.
 Hauteur 8 p. 6½ lig. Largeur 6 p. 8 lig.

1. Pure etching, before any background, marginal lines, or inscription.*

* The compiler regrets his inability to give a more particular description of this first state of the plate, he never having seen an impression.

2. Before the inscription; the marginal lines put in, but irregular and slight. The surface of the plate is very much injured, there being scratches over the right eye and the outline of the nose, which affects the expression, also on the drapery over the right shoulder, and down towards the hand; there are two deep scratches across the thumb; and from the plate having been over-bitten, the darker shadows print imperfectly. It has a flat background in horizontal lines; and that portion of it below the right elbow at the bottom is blank: there is much corrosion on the plate below the etching.

4. With the inscription PAULUS DU PONT, CALCOGRAPHUS. *Ant. Van Dyck fecit aqua forti.*

5. The scratches about the face are taken out, the plate having been cleaned; but in the process much of the original etching has been obliterated, and from its having been worked over with the graver by a coarse hand, the head has lost much of its first character. The left sleeve and the portion of the figure below the right hand, also the blank space in the background, have been worked over with the graver, and cross lines are added throughout the background; the defects on the light drapery which is over the shoulder remain. The word ANTVERPIÆ is added to the inscription, and the plate is reduced in width $6\frac{1}{2}$ eighths of an inch English, or 9 lignes French measure. With the address G. H.

6. The G. H. erased.

PHILIPPUS LE ROY, EQUES.

THE ancestors of PHILIP LE ROY were natives of France, who being more attached to the Dukes of Burgundy than to the monarchs of France, left their country towards the middle of the fifteenth century to follow Philip the Good, and established themselves in the Low Countries. Philip Le Roy appears to have been a man of great political sagacity, and to have enjoyed the confidence of Philip IV. King of Spain; he was a Privy Councillor, and also a member of the Council of Finance of Brabant, of which his father was the president.

This etching exhibits him in the prime of life, the expression is firm and somewhat stern; it is exceedingly vigorous in the drawing and execution, and the effect is very brilliant, owing to the strength of the shadows. He wears a falling down collar edged with lace, tied in front with a cord; a very slight portion of the vest is seen.

Height 9 inc. 5 eig. Width 6 inc. 1½ eig.

Hauteur 9 p. ½ lign. Largeur 5 p. 9½ lign.

1. Pure etching; it has no background, marginal lines, or inscription. A slight corrosion in the plate over the left shoulder.*

2. The same without the corrosion.

The plate was afterwards made into a highly finished engraving of an oval form, the etching of the head being left pure. It has the following inscription, "PHILIPPUS BARO LE ROY, S.R.I. DOMINUS DE RAVELS BROUCHEM, OELEGERN ET IN FANO S^r LAMBERTI A. Van Dyck faciem delineavit et fecit aqua forti.

* In Mr. Knight's collection there was an impression on which the mark of the corrosion was visible, but the ink having been wiped out it had not printed.

PHILIPPUS LE ROY, EQUES.

PLATE II.

IN the collection of the British Museum there is an impression from a plate with the head turned towards the right shoulder, and which a casual observer would imagine to be a counterproof from an impression in the first state of the plate before described ; but, on a careful examination, it will be found to be executed with a less painter-like feeling, more particularly where the nostril joins the upper lip ; the working of the lines in the shadows about the eyes is more mechanical ; and the extremities of the hair want the firmness of hand shewn in the other ; but still it has so much of the character of Van Dyck's work, that the compiler does not feel justified in omitting it.

Height 10 inc. 2 eig. Width 7 inc. 4 eig.
Hauteur 9 p. 8 lign. Largeur 7 p.

JOANNES SNELLINX.

Born 1544, died 1638.

JOHN SNELLINX was a native of Mechlin: it is uncertain under whom he studied; but his productions are of a class to give him distinguished rank as a painter of history, more particularly of battle subjects. His pictures display great power of drawing, both as regards the men and the animals; the grouping is picturesque, and the bustle and confusion incidental to such scenes are given with considerable effect. He passed the greater portion of his life in Brussels, having been patronized in the first instance by Ernest, Count Mansfeldt, governor of the Low Countries, and afterwards, both by the Archduke Albert and the Infanta Isabella. In his old age he went to reside in Antwerp; and it appears from the inscription on the etching, that he was employed there in making designs for tapestry and arras; he died in that city, and his remains are deposited in the church of St George, a fine portrait of him by Van Dyck being placed over his tomb.

The etching represents him as a portly man, advanced in years, with considerable animation of countenance. It is very vigorous throughout, but the shadows are heavy and black, owing to the plate being over bitten. He wears a skull cap, and a plain collar turned down over the vest, it is open, and displays a strongly marked throat from the ear downwards. A mass of drapery hangs over the right shoulder; the right hand is expanded on the chest, and he has a linen wristband turned over this cuff. The left arm hangs by his side; he wears a girdle round the waist, which is tied in front. There is great irregularity in the termination of the

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lines against the margin on each side, which has been caused by the etching wall.

Height 9 inc. 5 eig. Width 6 inc. 1 eig.
Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. 9 lign.

1. Without inscription, and has only a marginal line scratched in at the bottom.
2. With the inscription, JOANNES SNELLINX, PICTOR.
Ant. Van Dyck fecit aqua forti, very slight marginal lines.
3. HUMANARUM FIGURARUM IN AULÆIS ET TAPETIBUS ANTVERPIÆ, added to the inscription.
4. With the address of G.H. and the marginal lines strengthened.
5. The address G.H. erased.

PLATE II.

VAN DYCK etched a second plate of this head, which was finished by De Jode. It is much more delicate in the execution than the former, though differing but little in the expression; the shadows are less strong, the hand and drapery are lightly and delicately put in. In the background there are a few lines, just against the collar and towards the right cheek, and on the other side of the figure near the ear the background is worked across to the margin and down to the shoulder. A marginal line is scratched in at the bottom, a portion of the girdle coming below it, which may be seen in the finished plate, where the letters NELL in the inscription, are engraved over it. In the inscription to the plate finished by P. de Jode, the name is spelt SNELLINX.*

Height 9 inc. 5 eig. Width 6 inc. 1 eig.
Hauteur 9 p. $\frac{1}{2}$ lign. Largeur 5 p. 9 lign.

* In the collection of the Duke of Devonshire, is an aqua fortis proof of this etching, in which the shadows are strengthened in bistre and Indian ink. It has Lanckrinck's mark on it.

FRANCISCUS SNYDERS.

Born 1579, died 1657.

THIS able coadjutor of Rubens was a native of Antwerp, and received his education in art from Henry Van Balen, the first instructor of Van Dyck. Early in his career he devoted himself to the painting of fruit, flowers, and objects of still-life; but afterwards turned his attention to the study of animals, and produced works of the highest excellence in that class. It has been said, that he was induced to turn his views to this department of art, from seeing, when in Italy, the works of Giovanni Benedetto Castiglione. This is evidently a mistake, for if Snyder did really visit Italy, which is much doubted, it must have been at an earlier date than that at which Castiglione had risen into repute, who being born in 1616, was but a youth when Snyder had reached the zenith of his fame. So highly was his talent appreciated by Rubens, that he frequently entrusted to him the arrangement and forwarding of his large hunting pieces; and the picturesque grouping of the animals, their spirited and characteristic action, assimilate admirably with the energy of motion so visible in the figures of Rubens. Snyder was greatly patronized by the Archduke Albert, who commissioned him to paint several large pictures, which were presented to Philip III. of Spain, and are now in the old palace of Buen-Retiro. He also etched a series of plates of animals, which partake of all the spirit and character which distinguish his pictures.

There is a fine sedate character in the expression of this head; which is remarkably delicate in the execution, and one of the most careful and elaborated of the etchings of Van Dyck. The

face is seen in nearly a front view ; he wears a turned down linen collar, edged with lace, exposing the throat, very little of the vest is introduced, it has four buttons down the front. There are a few lines in the background, behind the head from the middle of the left ear to the bottom of the collar.

Of this plate James Neefs afterwards made a finished engraving, leaving the head as etched by Van Dyck untouched.

Height 9 inc. 5 eig. Width 6 inc. $1\frac{1}{4}$ eig.
Hauteur 9 p. $\frac{1}{4}$ lign. Largeur 5 p. $9\frac{1}{4}$ lign.

1. Without marginal lines or inscription.
2. No marginal lines, with the following inscription, FRANCISCUS SNYDERS, VENATIONUM FERARUM, FRUCTUUM, ET OLERUM PICTOR ANTVERPIÆ. *Ant. Van Dyck pinxit et fecit aqua forti.*

PETRUS STEVENS.

THE family of Peter Stevens were merchants of Antwerp, who in their extensive commercial dealings had acquired immense wealth. He inherited from his father a splendid fortune, together with a choice collection of pictures, and no doubt, a portion of the taste which directed the selection of them. His love of painting prompted him to become the pupil of Otho Venius, under whose instruction he acquired considerable skill. He lived in friendly intercourse with the principal artists of this the brightest period of Flemish art, and was a munificent patron of them.

His active benevolence and strict integrity, induced his fellow townsmen to confer on him in the year 1632, the honourable appointment of Grand Almoner of the city of Antwerp. By the judicious and personal dispensation of the funds under his control, and by the large disbursements made from his own purse, he proved himself a faithful steward of the riches which a kind providence had placed at his disposal.

He is represented in the etching in the prime of life, and the expression of the head is thoughtful and intelligent. He wears a double gathered falling ruff, edged with lace; very little of the vest is seen; a rich mass of silk drapery being thrown over the right shoulder and across the figure; the arm is placed akimbo; the hand resting on the hip holds a fringed glove, there is a ring on the little finger, and he has a deep vandycked linen wristband turned over the sleeve. The left arm hangs by his side.

This etching having been attributed to Van Dyck, the compiler does not feel justified in excluding it from this catalogue, at the same time, he does not believe it to be by the hand of that artist:

the execution being so totally unlike what is seen in the works acknowledged to be by him, which are always characterized by that rare union of vigour with delicacy of drawing, which is certainly not discoverable in this etching of Peter Stevens.

The Duke of Buccleugh possesses the sketch *en grisaille* from which the print was engraved.

Height 9 inc. 2 eig. Width 6 inc. 2 eig.
Hauteur 8 p. 8 lign. Largeur 5 p. 10 lign.

Pure etching, in which the head is unfinished; the ruff indistinctly outlined over the right shoulder, and there is little work on the drapery down the whole of that side to the hand, which, together with the glove, is mere outline, and is feebly drawn; a few horizontal lines about the background, as if designed for sky, and an upright line not continuous, from the top of the print to below the left shoulder, which marks the return of the wall in the finished print.*

This etching was most likely done by Vorsterman, who finished the plate, which is inserted in the *Centum Icones*.

* Described from an impression said to be unique, in the collection of the late William Segquier, Esq.

JUSTUS SUTTERMANS,

Born 1597, died 1681.

THE following interesting biographical sketch is extracted from Mr. Roscoe's Translation of Lanzi's History of Painting.* "Justus Subtermans, a native of Antwerp, who was educated by William de Vos, was also greatly admired. Having fixed his residence at Florence, in the time of Cosmo II, he was retained by the court to the end of the reign of Cosmo III. ; and went to other princes in Germany and Italy, who were ambitious of having a specimen of a portrait painter, esteemed little inferior to Van Dyck. He was much esteemed by the latter, who requested his portrait, prefacing his request by sending him his own. Peter Paul Rubens likewise honoured him, and presented him with one of his own historical pictures, regarding him as an honour to their country. Subtermans painted all the living members of the Medicean family, in a variety of attitudes ; and when Ferdinand II. ascended the throne, while still a young man, Subtermans executed a stupendous picture, wholly composed of portraits. He represented in it the ceremony of swearing allegiance to the new sovereign ; and portrayed him not only with his mother and grandmother, but the senators and nobility who were present. This picture was very large : it has been engraved on copper, and still remains in the Gallery. The artist had a neatness and elegance of pencil that appeared extraordinary, even in the school to which he belonged ; and possessed moreover, a peculiar talent of ennobling every countenance without injuring the likeness. It was his practice to study the peculiar and characteristic air of the person, and to impart it to his work ; so that when he would sometimes conceal the face of a portrait, the

* Vol. i. pp. 329, 330.

bystanders could with certainty tell whom it represented, from the disposition of the hands and the figure."

This likeness of Suttermans was most probably taken when Van Dyck was in Italy. It conveys a most agreeable impression of the man, being full of animation and intelligence, and possesses the gentlemanlike bearing suited to the painter to the court of Tuscany. The etching is remarkably vigorous in the execution. The head, frill, and vest on the left side of the chest, and the upper part of the left arm is much worked on, the hands merely outlined, and little is done to the lower part of the drapery. He wears a turned down stiff collar, richly laced, exposing the throat; the vest has two rows of buttons down the front, and stripes looking like lace, it is much ornamented, and divided at the shoulder. The left arm is placed akimbo, the hand resting on the hip, showing a laced linen wristband turned over the cuff. The right arm is raised; some drapery hangs down over the shoulder, the hand coming before it; the thumb passes under a belt, which crosses the figure. He has a ring on the little finger.

Height 9 inc. 7 eig. Width 6 inc. 4½ eig.
Hauteur 9 p. 3 lign. Largeur 6 p. 2 lign.

1. Without the inscription, and only the marginal line scratched in at the bottom, below which, under the left hand is a considerable corrosion of the plate, and a slight one near the top, over the right shoulder, caused by the etching ground having been imperfect.

2. With the marginal lines, and the following inscription, IUDOCUS CITERMANS ANTVERPIENSIS PICTOR MAGNI DUCIS FLORENTINI. *Ant. Van Dyck fecit aqua forti.* The corrosions erased.

3. With the address of G. H.

4. The name altered to JUSTUS SUTTERMANS.

5. The address G. H. erased.

D. ANTONIUS TRIEST.

Born 1576, died 1657.

THIS estimable Prelate, sprung from an ancient and noble family, was born at the Château d'Anweghem near Oudenard. He acquired considerable distinction as a student in the University of Louvain. His fervid eloquence, exemplary conduct, and extensive charities were such as to call forth universal admiration, and he became successively Bishop of Bruges and of Ghent. A zealous admirer of the Fine Arts, he was the friend and patron of all the principal painters of Flanders. It was for the Bishop of Ghent that Rubens painted the Murder of the Innocents, and the Conversion of St. Paul. Van Dyck painted more than one fine portrait of him; and Du Quesnoy executed a bust of him, as well as the Mausoleum which is erected to his memory in the church of St. Bavon. At his death he left considerable sums of money to the charities of Ghent, and for the embellishment of the Cathedral of that city.

He is represented in the etching as a handsome man, in the prime of life, with a shrewd and mild expression of countenance. The head is executed with great power and effect; there is exceeding delicacy in the detail, more particularly in the marking of the nose, the shadowed side of the face, and the forehead. He wears a narrow linen collar turned down over the vest, which comes close up against the face; a rich mass of silk drapery is thrown completely over the figure, and is supported by the right hand, on the third finger of which is a dark ring. In the background is a figured damask curtain, against the right shoulder, reaching to the top of the print; behind the head and left shoulder is a cluster of pillars.

Height 10 inc. 2 eig. Width 6 inc. 6 eig.
Hauteur 9 p. 7½ lign. Largeur 6 p. 4 lign.

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1. A pure etching, in which the head is somewhat less worked on than in the finished print; the hand is introduced, and the ring is on the finger. The mass of drapery has very little done to it, especially the portion just above the hand. The curtain is very powerfully put in, but is not worked quite to the top margin; there are some few lines in the background against the left cheek, and an appearance in several parts as if the whole background had been etched and afterwards taken out.*

The figure and background was finished by P. de Jode, † and the print has the following inscription, PERILL^{us} ET RE^{mus} DÑUS D. ANTONIUS TRIEST, EPISCOPUS GAUDAVENSIS TOPARCHA DOMINY S^{ti} BAVONIS COMES EVERGHEMIENSIS ET REGIÆ MA^{ti} A CONSILIO STATUS, ETC. In the finished engraving the copper is reduced seven eighths of an inch in length, being in

Height 9 inc. 3 eig. Width 6 inc. 6 eig.
Hauteur 8 p. 10 lign. Largeur 6 p. 4 lign.

* In the Duke of Devonshire's collection is a reverse of an impression in this state, which is heightened with colour to the effect afterwards produced by the engraver. It has on it the mark of Lanckrinck.

† Evelyn, in his *Sculptura*, when speaking of the works of Peter de Jode, says "the Bishop of Gendt, the face whereof is thought to be etched by Vandyck himself."

LUCAS VORSTERMANS.

LUCAS VORSTERMAN was one of the most eminent engravers of his time. His biographers have not recorded the date either of his birth or of his death, nor is it known under whom he studied. There can be no doubt of his having derived essential benefit from the advice of Rubens, during the time he was employed in engraving from his pictures; most of Vorsterman's finest and more important prints being from that great master's works. He came to England, it is believed, at the instigation of the Earl of Arundel, and remained here for some years; he engraved the following pictures in the collection of Charles I. St. George and the Dragon by Raffaele, Christ in the Garden, by Annibal Caracci, Lot and his Daughters, and the Entombment of Christ, by Parmigiano. He engraved also a print from Van Dyck's picture of the Earl and Countess of Arundel seated, his lordship pointing to a globe. Upwards of twenty of the series of Van Dyck's portraits of eminent characters are engraved by Vorsterman, and possess more of the delicacy of character peculiar to that painter, than is to be found in any other of the prints done after him. Evelyn, in his *Sculptura*, states that Van Dyck worked on many of the plates in their progress, and there are impressions of the etchings by him which were afterwards engraved on and finished by Vorsterman, for instance, the heads of Cornelissen, and Momper. The following just estimate of his powers is extracted from Strutt's *Dictionary of Engravers*: "He was master of the graver, and could handle it with the greatest facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the strokes, and, like Gerard Audran, wished to enter into the thoughts of the master, and transcribe, if I may be allowed the term, on copper, the very life

and spirit of his pictures, rather than show his own skill in the mere mechanical part of the workmanship."

This head of Vorsterman is very attractive in its character; the expression is thoughtful and agreeable, the forehead is square and high, and the eyes full of intelligence. The etching is perhaps the most effective of any Van Dyck has done, and though the features are carefully detailed, there is great freedom and vigour in the execution throughout. He wears a full gathered falling ruff; the vest is pinked; a cloak, which appears to be faced with velvet, hangs over both shoulders, nearly covering the figure; the right arm passing under it is seen from the elbow, brought across the body, and holds a portion of the cloak hanging from the left shoulder; a deep linen wristband is turned over the cuff.

Height 9 inc. 5 eig. Width 6 inc. 1½ eig.
Hauteur 9 p. ½ lign. Largeur 5 p. 9½ lign.

1. Without inscription or marginal lines, except at the bottom, where two are scratched in; the upper one is just below the hand, the other half an inch lower, to which the etching is brought down. There is a scratch on the plate across the left eye, and three slight corrosions at the top, above the right shoulder. It has no background. There appears to be some defect in the biting in, owing to an imperfection in the etching ground; it will be seen in the hair on the left side of the head, and also on the left side of the mouth^{re}, which is in shadow.

2. With marginal lines and the following inscription, LUCAS VORSTERMANS, CALCOGRAPHUS ANTVERPIÆ IN GELDRIA NATUS. *Ant. Van Dyck fecit aqua forti.*

3. A flat background in horizontal lines introduced.

4. With the address G. H.

5. The G. H. erased.



William, Sir, Bart.
1688-1754

W. Kneller sculp.



GULIELMUS DE VOS.

WILLIAM DE VOS was a native of Antwerp; neither the date of his birth nor of his death have been ascertained. He was the son of Peter de Vos, an artist of whom little appears to be known, and was taught the rudiments of art by his father. At a later period he was taken under the protection of his uncle, Martin De Vos, an historical painter of distinguished reputation, who had been the pupil of both Francis Floris and Tintoretto. The young man's assiduity and progress were so satisfactory, that his uncle sent him into Italy for improvement; and on his return to Flanders he was admitted a member of the Antwerp Academy.

The fine intellectual character and noble bearing of this portrait is very striking. It represents De Vos at an advanced period of life, and is an admirable specimen of the artist's powers. He wears a stiff turned down linen collar; the vest is buttoned down the front; a cloak hangs on the right shoulder, and, passing behind him, is drawn under the left arm, across the figure, by the left hand; he has a linen wristband turned over the cuff.

Height 9 inc. 5 eig. Width 6 inc. 1 eig.
Hauteur 9 p. $\frac{1}{4}$ lign. Largeur 5 p. 9 lign.

1. The head and collar finished; the figure little more than outlined; the fingers of the hand are not drawn in, and the outer line of the left arm is not carried below the shoulder; there is no background; a marginal line is scratched in at the bottom: no inscription.*

It is only on seeing this first state of the plate that an idea can be formed of the power of expression given to the head, and

* This description is given from an impression of the first state of the plate in the British Museum, and of which the opposite plate is a copy.

the excellence of its execution ; there is a lightness and sweetness in the handling unusual in this painter's etching ; the modelling about the frontal and cheek bones is very fine.

2. Owing to the circumstance of the surface of the copper plate having been materially injured about the face, more particularly the right eye and the outline of the nose, it became necessary to take out a portion of the original etching, which has greatly affected the expression of the countenance. A fresh etching ground having been laid over a portion of the plate, a great deal of work has been introduced all down the left side of the vest and the left arm ; the form of the upper line of the drapery coming from under it is altered ; the fingers are drawn in ; there is shadow on the hand ; the lines of the shadow below the arm extend beyond the bottom marginal line ; and there is a blank irregular space seen from the left shoulder all down that side of the plate, caused by its having been covered by the etching wall. It has a flat engraved background. Slight irregular marginal lines, but without inscription.

The plate was finished by Bolswert, but all the fine character which is found in the first state of the plate is lost, owing to the surface of the copper about the face having been cleaned, and the original etching nearly obliterated in the process. On comparing the first state of the etching with the finished engraving, it will be seen how little resemblance there is between them.

PAULUS DE VOS.

THE biographers of Paul De Vos differ in regard to the period and the place of his birth. Houbraken states, that he was born in 1607, at Hulst, a small town about fifteen miles from Antwerp. Descamps that he was born at Antwerp in 1600. It is presumed he was a pupil of Snyders, from the circumstance of his painting animals and hunting subjects on a large scale. He displays considerable power in the delineation of the several animals he represents, portraying them both with truth and spirit. His pictures are skilfully composed, and are bright and harmonious in colour; indeed, they are so fine in quality, as to be generally attributed to his great prototype, by such persons as possess them in this country. He visited most of the Courts of Europe, and was patronized by both the Emperor of Germany and the King of Spain. Some of his finest works are in the palace of Buen Retiro, and are mentioned by Cumberland, in his Catalogue of the Pictures in the Royal Collection of Spain; but they are attributed by him to Peter De Vos, who flourished nearly a century earlier, and whose pictures are altogether of a different class. On his return to Flanders, he was employed by the Duke D'Arscot to decorate his chateau, for whom he also executed some remarkably fine pictures.

This etching of De Vos exhibits him in the prime of life; is full of character; and is to be admired for its intellectual and amiable expression. The execution is careful, and at the same time firm. He has on a gathered turned down ruff.

Height 9 inc. 4 eig. Width 6 inc.

Hauteur 8 p. 11 lig. Largeur 5 p. 7½ lig.

The head and frill are finished, but there is no indication of figure. It has a flat background, the lines in which are crossed along the top, and down the whole of the right side of the face and shoulder, and is very dark immediately against the cheek. The copper plate has been much scratched on the left side of the head ; and the deeper shadows do not tell, owing to their being over bitten. The etching appears to have been done on a very soft copper, upon which the acid would not act properly ; and there is an appearance in the background, as if portions had been stopped out with varnish where the etching ground was imperfect. Neither marginal lines or inscription.

Meyssens etched in the figure, but in a poor and spiritless manner ; which was afterwards engraved on by Bolswert, who was obliged to take out the hands and reduce their size. The finished plate has the following inscription on it, PAULUS DEVOS, PICTOR VENATIONUM ANTVERPIÆ. *Ant. Van Dyck pinxit et fecit aqua forti.*

JOANNES DE WÆL.

Born 1560, died 1633.

JOHN DE WÆL was a native of Antwerp, and studied historical painting under Francis Franck the Elder, whose style he followed with considerable success. He visited Paris in company with John Meyer, a painter and engraver of merit, and was much patronized during the time he resided there. The few fine pictures De Wael had seen of the Italian masters, induced him to proceed into Italy, where, by close application, he acquired a grandeur of style unusual with his countrymen; who acknowledged his merit, by admitting him into the academy on his return to Antwerp.

There is a severe character in this portrait, that reminds you of the treatment of Titian, rather than of Van Dyck. The drawing of the head is careful, at the same time that it is remarkably vigorous in its execution. De Wael is represented as a man advanced in years; he has on a skull cap; and wears a very full gathered ruff, coming up close against the face. His vest is loose, and of a light colour; the left arm is raised a little above, and in advance of the hip, and the hand holds up the skirt of the vest.

Height 9 inc. 7 eig. Width 7 inc.
Hauteur 9 p. 3¼ lign. Largeur 6 p. 7 lign.

1. On careful examination it appears, that a considerable portion of this etching, from some cause or other, had been taken out of the plate. The sleeve of the vest from below the shoulder, excepting down the outer edge, is obliterated; no hand is seen; and the lower part of the vest is quite blank:

R

there is also a blank space on the left shoulder, immediately under the ruff. The extreme darks of the shadows in the head and ruff are bitten into holes. It has an engraved back-ground ; on the right side of the figure it is in plain horizontal lines, they are crossed just above the centre of the head ; behind the left shoulder there are projections, looking like the mouldings of a doorway. Without inscription.

2. The sleeve and hand are introduced ; the over bitten portions of the shadows, and the blank space on the shoulder, have been worked over with the graver. It has the following inscription, JOANNES DE WAEL, ANTVERPIÆ PICTOR HUMANARUM FIGURARUM. *Ant. Van Dyck fecit aqua forti.*

3. With the address G.H.

4. The G.H. erased.

D. JOANNES WAVERIUS, OR VANDEN WOUWER.

Born 1574, died 1635.

JOHN VANDEN WOUWER, was descended from one of the most illustrious families in Antwerp. His parents sent him to the university of Louvain, where he resided in the house of Justus Lipsius. This eminent scholar contracted so firm an attachment towards his pupil, that he appointed him executor to his will, confiding to his care the vast accumulation of his unpublished manuscripts. On leaving college, Vanden Wouwer's love of literature and thirst for knowledge, induced him to travel over France, Italy, Germany, and Spain, where he sought the acquaintance of the most eminent scholars, and busied himself in the investigation of those antiquities which he had been accustomed to hear his tutor dilate on with so much enthusiasm. Soon after his return to the Low Countries, his talents and integrity recommended him to the notice of the Arch-duke Albert, who summoned him to Brussels, appointing him a member of his Council, and to offices of considerable trust. On the death of his noble patron, the Infanta Isabella sent him on a mission to Madrid, where the Spanish monarch conferred on him the honour of knighthood. His services were so well approved by his mistress, that she continued her confidence in him till her decease, which occurred in 1633, he surviving her only two years. He edited two series of the letters of Justus Lipsius, and also editions of Tacitus and Seneca, illustrated by the notes of that learned commentator.

There is a calm sagacious character in the countenance, accompanied by a dignified self-possession in the carriage of this portrait which are very striking. The features are drawn with great refinement and beauty; and the etching is an admirable specimen of

the artist's power, in regard to the rare union of extreme delicacy with decision in execution. He wears a plain linen collar, turned over that of the vest, which is open at the throat; very little of it is seen; it has buttons and stripes of lace down the front. The body is enveloped in a large cloak, faced with ermine, which hangs from the left shoulder, and is thrown over the right; the elbow of the left arm resting in the folds; the hand holds some papers; he has a dark ring on the third finger; a chain is over the right side of the chest.

Height 9 inc. 6 eig. Width 6 inc. 1 eig.

Hauteur 9 p. 1½ lign. Largeur 5 p. 9 lign.

1. A pure etching, in which the head is executed with singular delicacy, at the same time with great firmness; the collar very little worked on; the chain, the lace, and buttons, down the front, mere outline: the ermine lining of the cloak slightly indicated; a few lines mark the cloak below the right shoulder, the outline scarcely visible; the hand is not introduced, nor is there any background. It has neither inscription nor marginal lines, except a slight one scratched in at the bottom.*

2. The head finished; the graver has been used on the face; the vest has more work on it; the chain over the right shoulder is introduced, as is the hand and the papers in it, with the ring on the finger. In the background there is work on each side of the head; a strong line runs from the left shoulder to the top of the plate, which marks the return of the wall in the finished engraving, and there are a few lines beyond it. The form of the curtain over the right shoulder is slightly given.† This etching was finished as an engraving by Paul Pontius, and has the following inscription, D. JOANNES WAVERIUS EQUES, REGI CATHOLICO A CONSILIIS.

* Described from an impression said to be unique, in the collection of C. S. Bale, Esq.

† In the collection at the British Museum there is an impression in this state, wrought up in black and white oil colour by Van Dyck, to the effect he wished Paul Pontius should produce in the finished engraving.

CHRIST CROWNED WITH THORNS.

THIS composition consists of three figures, seen to the knees. Our Saviour is in front, his head turned towards the right shoulder; the eyes cast downwards; the hands crossed are tied before him; he has drapery over the loins. Behind him, on his right, is a soldier in a helmet and cuirass, whose left hand is covered with the robe he is in the act of placing on the shoulders of Christ; in his right he holds a staff. Stooping forward before Christ stands one of the mockers, whose head, turned upwards, is seen in profile; he is offering a reed with his left hand, and his right is extended towards the bottom of the print.

Height 10 inc. 2 eig. Width 8 inc. 3 eig.
 Hauteur 9 p. 7 lign. Largeur 7 p. 10 lign.

1. A pure etching: the drawing and marking of the eyes fine and full of expression; in the after states they are so black as to give the appearance of the sockets being empty. No variation of outline can be traced on comparing it with the finished print, except that the rays of glory about the head are not divided into so many parts. There is a slight marginal line towards the upper part of the right hand side only. No inscription.*

2. Worked all over with the graver, with marginal lines and the following inscription:

ECCE STAT INNOCUUS SPINIS REDEMITUS ACUTIS,
 ÆMULA SUNT CUIAS BELLA LABELLA ROSIS:
 ET VERO JUDEÆ ILLUDIS ARUNDINE REGI
 IMPIE SED NESCIS TE MALA QUANTA MANENT.

Anton. Van Dyck inven: Cum Privilegio.

* There is an impression in this state in the Duke of Devonshire's collection, in fine condition, but cut close to the copper plate.

3. With the addition of the word *Regis* after *Cum Privilegio* and *A. Bon Enfant excu.*
4. The word *invenit* in full, to which is added, *et fecit aqua forti.* The address of *Bon Enfant* erased.
5. The word *Regis* erased.
6. With the following address, *A Paris chez J. P. Le Bas, 1^{er} Graveur du Cabinet du Roi, rue de la Harpe.*

TITIAN AND HIS MISTRESS.

THE female figure is on the right, she is a fine woman with dark hair, on the top of her head is placed a mass of hair that falls down her back, of a much lighter colour than her own. The drapery covering her bosom is striped, and is tied in three different places along the top; over it is a robe turned over and lined with fur, tied round the waist, the portion on the right shoulder has the appearance of ermine. The left arm rests on a hollow pedestal, in which a human skull is inserted; her hand is raised to her bosom. Titian is represented in a very advanced period of life, he is leaning forward, his head, seen in profile, comes before her right shoulder; he has a long white beard, and wears a dark velvet cap. His outer vest is lined with light coloured fur, it is turned down at the collar, and is without sleeves; his right elbow rests on a balustrade running along the bottom of the print till it joins the hollow pedestal in which the skull is placed. It is singularly rich and luminous in the effect, owing to the great breadth of its light and shade. The graver has been much used throughout.

Height 12 inc. Width 9 inc. 1 eig.
 Hauteur 11 p. 3 lign. Largeur 8 p. 7 lign.

1. A pure etching, in which the background is very loosely executed. A large space of the lower part of the left cheek and the throat of the female is perfectly blank, arising, in all probability, from Van Dyck's having been obliged to stop out this portion on account of the imperfection of the etching ground. There is a defect against the top margin, immediately over the female's head, and all down the margin from the top to her left

shoulder, as if caused by the etching wall. It has no marginal lines.*

2. Those parts of the cheek and throat described as being blank in the former state are worked over with the graver, and the greater part is nearly finished, excepting the skull and the hollow in which it is placed. The hand and sleeve of the female and the hand of Titian, which remain in the same state as in the first.†

3. Finished throughout, and having the following verses and inscription :

ECCO IL BELVEDER ! Ô CHE FELICE SORTE !
CHE LA FRUTTIFERA FRUTTO IN VENTRE PORTE,
MA CH' ELLA PORTE, Ô ME ! VITA ET MORTE PIANO
DEMONSTRA L'ARTE DEL MAGNO TITIANO.

AL MOLTO ILLUSTRE, MAGNIFICO ET OSSERUANDIS^{mo} SIG^{ra}
IL SIG^{ra} LUCA VAN VFFEL, IN SEGNO D'AFFECTIONE ET
INCLINATIONE AMOREUOLE, COMO PATRONE ET SINGULARIS^{mo}
AMICO SUO DEDICATO IL VERO RITRATTO DEL VNICO
TITIANO.

Ant. Van Dyck.

The margin is very irregular down the right hand side of the plate.

4. As described above with the addition of TITIAN INVENTOR. *Cum privilegio Regis. A Bon Enfant excu.*

5. Address of *A Bon Enfant* erased.

* Described from an impression in the British Museum.

† There is an impression in this state in the British Museum, touched on with chalk, the fur having black spots put on, to give it the appearance of ermine, and this on both shoulders, though in the finished plate it is the case only on the right.

A HOLY FAMILY.

THE Virgin seen to below the knees, seated on a bank, and looking down on the Infant Jesus in her lap. She has her left hand on her breast, and appears about to suckle the child, who is looking up at four cherubim hovering above him, he has a glory round his head. The head of Joseph is seen in profile behind the Virgin, he holds up a book with the left hand. Below the right hand corner of the print is inscribed, ANTONI VAN DYCK, IN.

Height 5 inc. $1\frac{1}{4}$ eig. Width 4 inc.
Hauteur 4 p. 10 lign. Largeur 3 p. 9 lign.

BUST OF SENECA.

THE head is seen in front, thrown slightly upwards; there is drapery over the right shoulder, covering that side the breast. It represents the philosopher when dying in the bath, and the expression is remarkably fine. The bust stands in a niche, with circular top, it has shadow on each side.*

Vorsterman afterwards engraved on this etching, and the finished plate has the following inscription, L. ANNÆUS SENECA, PET. PAUL RUBENS PINXIT, *Luke Vorstermans sculpsit.*

The compiler is inclined to attribute this etching to Rubens, rather than to Van Dyck. The impression of it in the British Museum having been cut on one side, the size of the copper plate from which it has been printed cannot be given; but the dimensions of the plate when finished by Vorsterman, are as follows:

Height 5 inc. 3½ eig. Width 4 inc.
Hauteur 5 p. 1 lign. Largeur 3 p. 9 lign.

Richardson when describing the statue of Seneca in the Villa Borghese, mentions this etching, he says: "Van Dyck has etched the bust of this, but 'tis exceeding rare, I don't remember ever to have seen it, though my father has: he has, however, the drawing where the head is finely finished by that master, and another (a slight one only) by Rubens." *An Account of some of the Statues, &c. in Italy, with Remarks*, 8vo. London, 1722, pp. 296, 297.

* Described from an impression in the British Museum, on which is written in pen and ink, *Ex Marmore antiquo delineavit A. v. Dyck*; and below, in old Dutch characters, is written in a different hand, *Vandijch heeft dit Geëft is raer.*

ETCHINGS ATTRIBUTED TO VAN DYCK.

THERE are other Etchings named in different Works as being by the hand of Van Dyck, which the Compiler thinks it right to enumerate, though he is unable to speak as to the merits of the greater portion from never having seen them.

SUSANNA AND THE ELDERS.

“Susanna and the Elders. She is represented sitting near a fountain, in hasty anxiety, covering her naked bosom with some drapery, while the two elders, who are behind, appear to be threatening her with the consequences of their conspiracy. There is an etching, with variations, by Van Dyck.”

Smith's Catalogue, No. 69, p. 22.*

VIRGIN AND CHILD.

“The Virgin seated, holding the Infant Jesus on her knees : she is turned towards the right, behind her is a curtain.”

Dijonval Catalogue, Works of Van Dyck, No. 3358.†

VIRGIN AND CHILD. Two Subjects.

“Two other small subjects of Virgins, one turned towards the left of the print holds in her arms the Infant Jesus ; the other

* *Smith's Catalogue raisonné of the Works of the most eminent Dutch and Flemish Painters*, Part III. containing the Lives and Works of Anthony Van Dyck and David Teniers.

† *Cabinet de M. Paignon Dijonval. Par M. Benard*, 4to Paris, 1810.

also holding the Infant Jesus, gives him the breast. These two are very doubtful."

Dijonval Catalogue, Works of Van Dyck, No. 3360.

VIRGIN AND CHILD.

"The Virgin holding the Infant Saviour, in a sitting posture, on the top of a pedestal; the child bends forward to embrace his parent, whose face is turned from him in a profile view.

Described from an etching attributed to Van Dyck."

Smith's Catalogue, No. 432, p. 120.

ECCE HOMO.

"The Saviour crowned with thorns and holding a reed in his hand.

Van Dyck has etched this subject."

Smith's Catalogue, No. 331, p. 96.

DEAD CHRIST.

"The head of the figure of Christ is in the lap of the Virgin, towards the left are two angels weeping, to whom St. John shews the hand of the Saviour pierced by the nail.

This piece is etched by Van Dyck."

Le Comte's Cabinet (See Catalogue of Van Dyck's Works). Vol. i. p. 161.*

It is likewise mentioned in the Catalogues of Vander Dussen, No. 1659,† and Dijonval, No. 3401.

* *Cabinet des Singularitez d'Architecture, Peinture, Sculpture et Graveure, par Florant Le Comte. 3 toms 12mo. à Paris 1699.*

† *Catalogue du magnifique Cabinet de feu Monsieur Jan Lucas Vander Dussen à Amsterdam, 1774. 2de Partie, p. 133.*

MARTYRDOM OF ST. BARBARA.

THE Saint is on her knees with her hands tied across in front, and the executioner stands behind with his right hand on her head, and in his left he holds a sword. There are two cherubim in the air, one of them holding a wreath and a palm branch ; a castle is seen in the background ; close to the bottom of the print, and below the hands of the saint, is engraved, ANTONI VAN DEÿCK.

“This is etched by Van Dyck.”

Le Comte Cabinet, vol. i. p. 163.

This etching appears more like the work of Theodore Van Kessel than of Van Dyck.

JUPITER AND ANTIOPE.

“This subject is etched by Van Dyck.”

Smith's Catalogue, No. 6. p. 4.

This etching is more like the work of Soutman than of Van Dyck.

DIANA AND ENDYMION.

“The shepherd is represented sitting at the side of a bank, holding his crook with one hand, and leaning his head asleep on the other ; while the Goddess floating buoyantly over him, is raising the covering from his head to admire his beauty.

Described from an etching attributed to Van Dyck.”

Smith's Catalogue, No. 438, p. 122.

BACCHUS WITH NYMPHS AND FAUNS AT TABLE.

“Etched by Van Dyck.”

Smith's Catalogue, No. 400, p. 111.

BACCHUS, BACCHANALS, AND SATYRS.

"A young Bacchus and several Satyrs and Bacchanals sleeping in the midst of a wood. It is a long print, and has on it, D. ANT. VANDENDICK FECIT. It is etched by him."

Le Comte Cabinet, vol. i. p. 164.

GROUP OF CUPIDS.

A group of four Cupids at the foot of a fruit tree, the one immediately in front is crouching down, and appears to be blowing bubbles.

The drawing of the extremities too feeble to be by the hand of Van Dyck.

PORTRAIT OF PRINCE CHARLES LOUIS, COUNT PALATINE,
BROTHER OF PRINCE RUPERT.

"Van Dyck etched a portrait of the preceding Prince, holding a crown in one hand and a sword in the other."

Smith's Catalogue, No. 569, p. 163.

Le Comte in his Catalogue of Van Dyck's works, mentions this print as being by Van Dyck.

"Charles Louis Comte Palatin du Rhin. Ant. Vandick P. et cœlavit aqua forti."

Le Comte Cabinet, vol. i. p. 156.

**VARIOUS PAPERS RELATING TO ARTISTS WHO
WERE THE CONTEMPORARIES OF
ANTHONY VAN DYCK.**

CORRESPONDENCE OF SIR DUDLEY CARLETON AND PETER PAUL RUBENS.

THE original letters of the following interesting correspondence are in her Majesty's State Paper Office; Sir Dudley Carleton being, at the time they were written, Ambassador from James I. to the States of the United Provinces. His first public employment was as Secretary to Sir Ralph Winwood in the Low Countries; he was knighted by James in 1610, who appointed him Ambassador to the States of Venice, where he remained five years, and may be supposed during that time to have collected a great portion of the Antiques that form the subject of the ensuing correspondence, and which were afterwards sold by Rubens to George Villiers, Duke of Buckingham: Walpole appears not to have been acquainted with Carleton's claims to rank as a patron of art, for he is scarce alluded to in the *Anecdotes of Painting*. In this volume will be found an extract from a letter addressed by him to Lord Arundel, from which we learn he was one of those persons residing abroad, whose services that zealous collector gladly availed himself of: and on referring to the printed catalogue of King Charles I.'s collection, it will be seen that several articles in it were presented by Sir Dudley Carleton to that monarch, by whom he was created Viscount Dorchester. He was a valuable public servant: and resided as English Ambassador at the Hague for ten years: he held the office of Vice Chamberlain in the Households of both James I. and Charles I.: was created Baron Imbercourt by the former. He died in 1631. There is a most interesting quarto volume edited by Philip, Earl of Hardwick, entitled "*Letters from Sir Dudley Carleton, Knt. during his Embassy in Holland, from January 1615-16 to Dec. 1620.*" The second edition, printed in 1775, is to be preferred on account of many additions to the preface, in which will be found every information as regards his life and public services.

A striking portrait of him was engraved by Delff in 1620 from a picture by Mierevelt, with the following inscription, "*ILLUST. EXCELL. AC PRUDENT. DOMINO,*

DN. DUDLEYO CARLETON EQUITI, MAGNÆ BRITANNIÆ REGIS APUD CONFEDERATARUM PROVINCIARUM IN BELGIO ORDINES, LEGATO, ETC. PICTORIÆ ARTIS NON SOLUM ADMIRATORI SED ETIAM INSIGNITER PERITO, SCULPTOR DEDICAT.

Rubens likewise dedicated to him in the following complimentary terms the print which Lucas Vorsterman engraved from his celebrated picture of the taking down from the Cross. ILLUSTRISSIMO EXCELLENTISSIMO ET PRUDENTISSIMO DOMINO, DOMINO DUDLEIO CARLETON EQUITI MAGNÆ BRITANNIÆ REGIS AD CONFEDERATOS IN BELGIO ORDINES LEGATO, PICTORIÆ ARTIS EGREGIO ADMIRATORI, P. P. RUBENS GRATITUDINIS ET BENEVOLENTIÆ ERGO NUNCUPAT DEDICAT.

The Letters of Rubens are greatly to be admired for the frank and honourable spirit in which they are written: it has been judged best to give them in their original orthography, and also to render the translation as literal as possible.

I.

Rubens to Sir Dudley Carleton.

ECCELLENTISS^{mo} SIGNORE,

HAVENDO inteso da diversi delle rarità de cose antiche che V. E. hà raccolte insieme, mi venne voglia de venir à vederle in compagnia del Sig^{ro} Giorgio Gage* suo patriotto, ma colla partita di quello alla volta di Spagna è per l'importunità delli mei negozi questo pensiero sen è andato à monte, pur essendosi lasciata V. E. intendere allora con esso S^r Gage ch'ella si risolverebbe a far qualq cambio meco di quelli marmi in pitture di mia mano, io come vago delle antichità mi desporrei facilmente ad accettar ogni ragionevol partito, mentre che V. E. continuasse in quel amore ma non posso immaginarmi mezzo più espediente per venir in qualche trattato che per via del portator di questa al quale V. E. volendo mostrar le cose sue e permetter di pigliarle in nota per potermene dar raguaglio; io parimente mandarei la lista di quelle opere ch'io mi ritrovo in casa, o se sarebbero a posta quelle pitture che sarebbero piu a gusto di V. E. In somma si comincierebbe a formar qualq negociatione che stesse bene ad ambo le parti. Questo Galanthuomo si chiama Francoys Pieterssen de Grebbel nativo et habitante di Harlem persona onorata et da bené della cui sincerità potiamo fidarsi sicuramente. Con questo mi raccomando di vero core nella bona gratià di V. E. et le prego del cielo ogni felicità e contentezza. di Anversa alli $\frac{xv}{xv}$ di Marzo 1618.

D. V. Eccellenza humil^{mo} Servitore.

PIETRO PAUOLO RUBENS.

Al Eccellentiss^o hon. et patron mio colendiss^{mo} Il Sig^r Dudley Carleton
Ambasciatore del Ser. Re della Gran Bretagna nella Haja.

* This most probably is the person mentioned in a letter of Privy Seal, which bears date 14 December, 1631, and directs the issue of £614 to George Gage, Esq. being his allowance of Forty shillings *per diem*, during the time that he had been employed by James I. in Spain and Italy, about the year 1622. There is a print engraved by Lucas Vorsterman, of a dead Christ, with the Virgin and ministering angels, after a picture by Van Dyck, to which is affixed the following dedication: "*Per illustri apud Anglos Domino D. Georgio Gagi mutue consuetudinis olim in Urbe contractæ, nunc perpetuam ejusdem*"

I.

TRANSLATION.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

HAVING heard from many persons of the rarity of the Antiques which Y. E. has collected together, I longed to come to see them in company with your countryman Mr. George Gage, but on account of the departure of that gentleman towards Spain, and in consequence of the pressure of my business, this idea has been given up. Still, Y. E. having expressed to Mr. Gage that you would determine on making some exchange with me of those marbles for pictures by my hand, I, as being fond of Antiques, would readily be disposed to accept any reasonable offer, should Y. E. continue in the same mind; but I cannot fancy a better expedient to arrive at some negotiation than by means of the bearer of this letter: to whom Y. E. being willing to show your collection, and permitting him to take an inventory, so that he may be able to give me an account of it, I will also send you a list of those works that I have at home, or should they be done on purpose, such pictures as would be more to Y. E.'s taste. In short one could begin to form some negotiation that would be well for both parties. This gentleman is called Francis Pieterssen de Grebbel, a native and an inhabitant of Harlem, an honourable and respectable person, on whose sincerity we may place the greatest confidence. With this I commend myself with all my heart to Y. E.'s good graces, and pray heaven to grant you happiness and content. Antwerp $\frac{27}{17}$ March 1618.

From Y. E. most humble servant,

PETER PAUL RUBENS.

To the most excellent, most honourable, and my most respected patron, Sir Dudley Carleton, Ambassador of the King of Great Britain at the Hague.

amoris argumentum LMDCQ *Ant. Van Dyck.*" In the supplementary volume to Smith's Catalogue Raisonné of the most eminent Dutch, Flemish, and French Painters, at pages 234 on to 242 are inserted six or eight very interesting letters written in the course of the years 1616, 1617, 1620, and addressed to Sir Dudley Carleton by Sir Toby Mathews and Mr. Gage, which show that Mr. Gage was an active agent in treating for Sir Dudley Carleton with Rubens and the other Flemish painters.

II.

Rubens to Sir Dudley Carleton.

ECCELLENTISSIMO SIG^{ra}.

PER avviso del mio Commissario ho inteso come V. E. è ben inclinata à far qualq partito meco circa le sue antichità et mi ha fatto sperar bene di questo negotio il veder chella vada con realtà havendoli detto il prezzo guisto che li costano, di che voglio fidarmi totalmente nella sua parolla Cavalleresca. Voglio ancora credere chella habbia fatto tal compra con ogni guidicio et accortezza benché li personaggi grandi sogliono tal volta nel comprar ò vender haver qualq. desavantaggio perche molti vogliono ancora computar il titolo del compratore nel prezzo della robba della qual maniera di fare io sono alienissimo. S' assicuri pur V. E. chio li metterò i prezzi delle mie pitture a punto come se si trattasse da venderle in denari contanti et di questo la supplico sia servita di fidarsi nella parolla di un huomo da bene. Io mi ritrovo al presente fior di robba in casa, particola^{te} alcuni quadri che ho tenuti per gusto mio anzi ricompratone alcuni più di quello li aveva venduti ad altri, ma il tutto sarà al servizio di V. E., perchè mi piacciono li negotij brevi dando e ricevendo ciascuno il suo in un tratto, et a dir il vero io sono tanto cargato e prevenuto di opere publiche et private che per alcuni anni non posso disporre della mia persona, niente di manco caso che casiamo d'accordo come spero, io non mancarò de finir quanto primo tutte quelle pitture che non ancora sariano di tutto punto finité, pur nominate nella lista qui annessa la maggior parte è finita e quelle che sono finite mandarei subito a V. E. In somma se V. E. si risolvera di fidarsi tanto di mè quanto io mi fido di lei la cossa è fatta, perchio mi contento di dare a V. E. delle pitture di mia mano qui da basso nominate, sino al valore di sei mille fiorini à prezzo corrente in denari contanti, per tutte quelle antichità che V. E. si ritrova in casa delle quali io non ho visto ancora la lista ne manco so il numero ma del tutto mi fido nella sua parolla, e quelli quadri che sono finiti consignarò subito a V. E. et per li altri che restaranno in mia mano per finire constituerò bona sicurtà a V. E. et li finirò quanto primo. Fra tanto mi rimetto a quello che V. E. concluderà col Sig Francoys Pieterssen mio commissario et aspettarò la sua resolutione con raccom-

II.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

By the advice of my agent, I have learnt that Y. E. is much inclined to make some bargain with me about your Antiques; and it has made me hope well of this business, to see that you go earnestly about it, having named to him the exact price that they cost you: in regard to this, I wish wholly to confide on your knightly word. I am also willing to believe you purchased them with perfect judgment and prudence; although persons of distinction are wont usually in buying and selling to have some disadvantage, because many persons are willing to calculate the price of the goods by the rank of the purchaser, to which manner of proceeding I am most averse. Y. E. may be well assured I shall put prices on my pictures, such as I should do were I treating for their sale in ready money, and in this I beg you will be pleased to confide on the word of an honest man. I have at present in my house the very flower of my pictorial stock, particularly some pictures which I have retained for my own enjoyment, nay, I have some repurchased for more than I had sold them to others, but the whole shall be at the service of Y. E., because brief negotiations please me; each party giving and receiving his property at once; and to speak the truth, I am so overwhelmed with works and commissions, both public and private, that for some years I cannot dispose of myself; nevertheless, in case we shall agree, as I anticipate, I will not fail to finish as soon as possible, all those pictures that are not yet entirely completed, though named in the herewith annexed list, and those that are finished I would send immediately to Y. E. In short if Y. E. will make up your mind to place the same reliance in me that I do in you, the thing is done. I am content to give Y. E. of the pictures by my hand, enumerated below, to the value of six thousand florins, of the price current in ready money, for the whole of those antiques that are in Y. E. house, of which I have not yet seen the list, nor do I even know the number, but in every thing I trust your word. Those pictures which are finished I will consign immediately to Y. E., and for the others that remain in my hand to finish, I will name good security to Y. E., and will finish them as soon as possible. Meanwhile I submit myself to whatever Y. E. shall conclude with Mr. Francis Pieterssen, my agent, and will await your determination,

mandarmi di vero core nella bona gratia di V. E. et con riverenza li baccio le mani
Di Anversa alli 28 d'Aprile 1618.

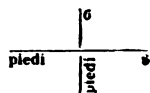
Di vos^{ra} Eccellen Servitor Affet.

PIETRO PAUOLO RUBENS.

Al Eccellen^{mo} Sig Mio Colend^o Sir Dudlei Carleton Ambass^{re}
del ser^{mo} Re della Grand Bretagna appresso li
Ordini Confederati alla Haya.

Lista delli quadri che si ritrovono in casa mia.

fiorini Un Prometheo legato: sopra il monte Caucaso con una
500 aquila che li becca il fegato. Originale di mia mano è
l'aquila fatta dal Snyders.



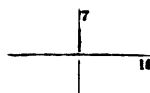
fiorini Daniel fra molti Leoni cavati dal naturale, Originale tutto di
600 mia mano.



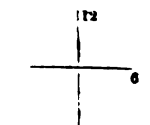
fiorini Leopardi cavati dal naturale con satiri e nimfe, Originale di
600 mia mano, ecçetto un bellissimo paese fatto per mano di
un valenthuomo in quel mestiere.



fiorini Una Leda col Cigno et un Cupidone, Originale di mia
500 mano.



fiorini Crucifisso grande al pari del naturale stimato forse la meglio
500 cosa chio facessi giamai.



with recommending myself, in all sincerity, to the good graces of Y. E. and with reverence I kiss your hands. From Antwerp, this 28th of April, 1618.

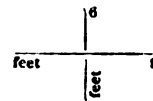
From Your Excellency's most affectionate Servant,

PETER PAUL RUBENS.

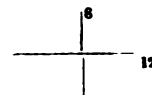
To the most Excellent, most Esteemed Sir Dudley Carleton,
Ambassador of the most serene King of Great Britain, to the
States of the United Provinces at the Hague.

List of Pictures which are in my house.

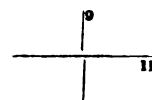
500 florins A Prometheus bound on Mount Caucasus, with an eagle which pecks his liver. Original by my hand and the eagle done by Snyders.



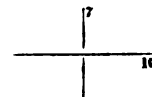
600 florins Daniel amidst many Lions, taken from the life; Original, the whole by my hand.*



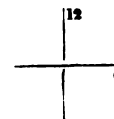
600 florins Leopards, taken from the life, with Satyrs and Nymphs. Original by my hand, except a most beautiful landscape done by the hand of a master skilful in that department.



500 florins A Leda, with Swan and a Cupid. Original by my hand.



500 florins Crucifixion, large as life, esteemed perhaps the best thing that I have ever done.



* This picture was presented by Sir Dudley Carleton to Charles I. and is inserted in the printed catalogue of his collection at page 87.

Done by Sir Peter Paul Rubens		<p style="text-align: center;">" No. 14.</p> <p>Item. A piece of Daniel in the Lions den, with Lions about him, given by the deceased Lord Dorchester to the King, so big as the life, in a black gilded frame."</p>
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The picture is now the property of his Grace the Duke of Hamilton, and is at his palace in Scotland.

fiorini Un Giudizio estremo. Cominciato di un mio discepolo appresso uno chio
1200 feci in molto maggior forma per il Ser^{mo} Principe de Neuburg che me lo pago tre mille cinque-cento fiorini contanti ma questo non essendo finito si ritoccarebbe tutto di mia mano et a quel modo passaria per originale.

12
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9
12

fiorini San Pietro toleva del pesce il statere da pagar il censo, con
500 altri pescatori attorno, cavati del naturale Originale di mia mano.

7
—
8

fiorini Una caccia cominciata da un mio discepolo d'huomini a
600 cavallo e lioni appresso uno chio feci per il Ser^{mo} di baviera ma tutta ritocca di mia mano.

8
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11

ciascuno Dodici Apostoli con un Cristo fatti di mei discepoli dalli
fiorini originali che ha il Ducca di Lerma de mia mano dovendosi
50 ritoccare di mia mano in tutti e per tutto.

4
—
3

fiorini Un quadro di un Achille vestito di donna fatto del miglior
600 mio discepolo, e tutto ritocco di mia mano quadro vaghi-
simo e pieno de molte fanciulle bellissime.

9
—
10

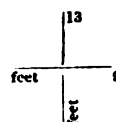
fiorini 300 Un S. Sebastiano ignudo de mia mano.

7
—
4

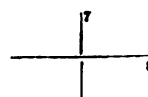
fiorini 300 Una Susanna fatta de un mio discepolo pero ritocca de
mia mano tutta.

7
—
5

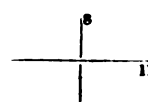
1200 *florins* A Last Judgment, begun by one of my scholars, after one which I did in a much larger form, for the most Serene Prince of Neuberg, who paid me three thousand five hundred florins, cash for it; but this not being finished, would be entirely retouched by my own hand, and by this means will pass as original.



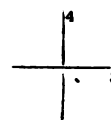
500 *florins* St. Peter taking from the fish the money to pay the tribute, with other fishermen around; taken from the life. Original by my hand.



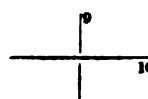
600 *florins* A Hunt of men on horseback and Lions, commenced by one of my pupils, after one that I made for His most Serene, of Bavaria, but all retouched by my hand.*



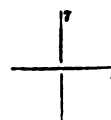
50 *florins each* The Twelve Apostles with a Christ, done by my scholars, from originals by my own hand, which the Duke of Lerma has, each having to be retouched by my hand throughout.



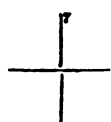
600 *florins* A picture of an Achilles clothed as a woman, done by the best of my scholars, and the whole retouched by my hand, a most brilliant picture, and full of many beautiful young girls.†



300 *florins* A St. Sebastian naked, by my hand.‡



300 *florins* A Susanna done by one of my scholars, the whole, however, retouched by my hand.§



* Smith, in his Catalogue raisonné of the Works of Rubens, at No. 250, describes a duplicate of the King of Bavaria's picture of this subject, as being in the Dresden Gallery.

† Lord Alford possesses a picture by Rubens of this subject, but of much smaller dimensions than those stated above.

‡ Mr. Yates of Bond Street, has a St. Sebastian by Rubens, the dimensions differing very little from those given above.

§ A picture of this subject by Rubens, and of nearly these proportions, was in the Houghton Collection, which is now in Petersburg.

III.

*Sir Dudley Carleton to Rubens.*M^{ro} ILL^{ss} SIG^{ss} MIO AFF^{mo}.

Io ricevei in hier l'altro la gratios^{ma} di V. S. de' 28 Aprile in conformita della sua precedente de' 17 Marzo intorno alli mie marmi et facendo subito riflessione nella presenza del portatore d'essa sopra la lista annessa de suoi quadri io ne feci elettione d'alcuni ma havendo dapoi considerato piu maturamente erano ch'il crucifisso è troppo grande per queste fabriche basse et quelle ancora d'Inghilterra, et in luogo di quello accettaro (se cosi le piace) il S Sebastian. Non disputo il pretio d'essi stimandolo ragionevole poi che non sono copie ni opere de discepoli ma tutti di man sua come queste mie antiquita tutte mostrano la man del maestro. Mi sarebbe carissimo che V. S. pigliasse l'incomodo di trasferirsi in queste bande (dove la casa mia è sua) prima che passar piu avanti nel trattato per non comprar come si suol dire gatto in sacco ma non permettendo questo i suoi negoti et tuttavia procedendo con la permuta faccia conto V. S. d' haver di questo studio di marmi la cosa la più cara et la piu pretiosa *in hoc genere* che no ha nissun Principe ni particolare qual si voglia chi sia de di qua li monti. Ma alle persone le quali sono sempre in moto come porta la mia conditione, cosa di tanto peso non è commoda; et poi (per confessar il tutto) *homo sum humani nihil à me alienū puto*; si muta tal volta la voglia et e passata la mia da poco in quà da sculptori a pittori: ma principalmente al Sig Rubens. Or per adguistar nostro conto et abbreviar il negotio, non bastando il numero de quadri di man sua li quali tutti (cioè il Prometheo, Daniel, li Leopardi, la Leda, il Crucifisso, S^t Pietro et San Sebastian) non avanzano il pretio* 3500 fiorini ho proposto un partito al Agente Francesco Pieterssen di partir cioè mezzo quadri et mezzo tapizzerie della fattura di Bruxelles lasciando star (per il predetto rispetto) il Crucifisso. Gradiscendo a V. S. il detto partito sara opera di pochi giorni, et cosi è necessario che sia per sodisfattione integra d'ambidue le parti desiderando V. S. espeditione et dovendo io verso'l fine di questo mese corrente far un giro in Inghilterra. Mando a V. S. qui alligata una lettera indirizzata a quello chi fa negoti del' agente del Re mio Sig^{ra}. a Bruxelles et la

* Where spaces of this kind occur in the course of the correspondence, the words wanting are either torn out or obliterated from the original letters.

III.

Sir Dudley Carleton to Rubens.

MY VERY ILLUSTRIOUS AND MOST KIND SIR,

I RECEIVED the day before yesterday your most agreeable letter of the 28th April, in conformity with your preceding one of the 17th of March, concerning my marbles, and instantly reflecting in the presence of the bearer of it, on the list of your pictures annexed, I made choice of some, but having since very maturely considered what they were, I find that the Crucifixion is too large for these low buildings, and those also of England, and in lieu of it, I will accept (if you like) the St. Sebastian. I do not dispute the prices of them, esteeming them reasonable, since they are not copies, nor the work of scholars, but all from your hand, just as the whole of my antiques shew the hand of the master. It would be very agreeable to me, if you, Sir, would take the trouble of coming into these parts (where my house is yours) before proceeding any further in the transaction, not to buy, as one is wont to say, the cat in the bag; but your affairs not permitting this, and all things proceeding with the exchange, you, Sir, may calculate on having in this collection of marbles, the most costly and most precious *in hoc genere*, which no prince or private person, whoever he may be, on this side the mountains can have. But to persons who are always in motion, as my situation obliges me to be, a thing of so much weight is not convenient, and then (to confess all) *homo sum humani nihil a me alienū puto*; sometimes people change their minds, and mine has shifted within a short time from sculptors to painters, but more particularly to Mr. Rubens. Now to adjust our account and to shorten the business, the number of pictures by your hand not sufficing, the whole of which (i. e. the Promethens, the Daniel, the Leda, the Crucifixion, St. Peter, and St. Sebastian) do not come to the price 3500 florins, I have proposed a mode to agent Francis Pieterssen, to divide that is to say, half pictures and half tapestry of Brussels manufacture, letting alone (as before mentioned) the Crucifixion. You, sir, thinking well of this proposal, it will be the work of few days, and such is necessary for the perfect satisfaction of both parties, you wishing dispatch, and I being obliged to make a journey into England, towards the end of the present month. I send you, Sir, enclosed a letter addressed to the person who acts as agent for the King, my master, at Brussels, and send it open with a loose seal, to the end, that should circumstances

mando aperta col sigillo volante accioche occorrendone il bisogno ella potrà accomodarsi al contenuto d'essa. Scrivo anco a un certo mercante Inglese habitante in Anversa per esser informato delle tapizzerie le quali si trovano fatte secondo la mia misura et gusto; facendo queste diligenze per anticipar il tempo: et non servendo queste lettere ad altro fine non occorre consegnarle altrimenti se non al suo piacer. Da di qua farò in modo (occorrendone il bisogno) passaggio sarà tanto a l'un quanto a l'altro, et per evitar l'incomodo di piu istanze, è bene che tutto si faccia in un tratto. Nel resto rimettendomi al S^r. Francesco, bacio a V. S. con ogni affetto le mani—de l'Aija a di 7 Maggio 1618.

di V. S.

Aff^{mo} p Servirla

DUDLEY CARLETON.

IV.

Rubens to Sir Dudley Carleton.

EXCELLENT^{mo} SIGNORE,

LA sua gratissima delli 8 del corrente mi capitò hier sera per la quale intesi V. E. essere in parte mutata di pensiero non volendo pitture se non per una metà del prezzo marmi, e per l'altra meta Tapizzarie denari contanti perch'io non trovaro quelle se *non mediantibus illis*; è ciò pare che derivi da mancamento di pitture sopra la mia lista havendo lei cappato sol li originali de chè io sono contentissimo, pur non pensi V. E. che le altre siano copie semplici ma si ben ritocce de mia mano che difficilmente si distinguerebbono dalli originali ciò non ostante sono tassate de prezzo assai minore. Pur io non voglio V. E. à questo indurre con belle parolle perché persistendo lei nella sua prima opinione io potrei ancora fornir sin a que sum de meri originali, ma per trattar te io m'imagino chella non hab tal quantita di pitture. La causa trattarei piu voluntieri in pitture e chiara, perché ancora che non eccedono il giusto suo prezzo nella tassa con tuttociò à me costano nulla, si come ogniuno è piu liberale dei frutti che nascono nel giardin proprio che di quelli che si comprano in piazza et io ho speso questo anno qualq migliaia di fiorini nella mia fabrica ne vorrei eccedere per un cappriccio li termini di buon economo. In effetto io non son Principe *Sed qui manducat laborem manuum suarum*, voglio inferire se V. E. volesse delle pitture per la valuta di tutta la somma siano originali

require it, you may accommodate yourself to the contents. I also write to a certain English merchant, residing in Antwerp, to be informed as to the tapestries which may be found there ready finished, agreeable to my measure and taste, taking this precaution to gain time, and these letters not being for any other object, it is unnecessary to deliver them at all, if it does not please you. From this place I will arrange so (should it be necessary) passage will be as much for the one as the other, and to avoid the inconvenience in other instances, it is well that all be done promptly. As to the rest, remitting myself to Mr. Francis. With much affection, sir, I kiss your hands. From the Hague, 7 May, 1618.

From your most affectionate at command,

DUDLEY CARLETON.

IV.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

YOUR very agreeable letter of the 8th instant reached me yesterday evening, by which I perceive Y. E. to have in part changed your mind, wishing pictures for the half only of the price marbles, and for the other half tapestries ready money because I shall not find these, *non mediantibus illis*, and this appears to proceed from the want of pictures on my list, having taken only the originals, with which I am perfectly content; yet Y. E. must not think that the others are mere copies, but so well retouched by my hand that with difficulty they would be distinguished from originals, notwithstanding which they are put down at a much lower price: but I am unwilling to persuade Y. E. to this by fine words, because persisting in your first opinion I could still furnish until of pure originals, but in order to treat I imagine that not such a quantity of pictures. The reason . . . I would treat more willingly in pictures is clear, because they do not exceed their just price in the list, nevertheless they cost me nothing, as every one is more prodigal of the fruits which they grow in their own garden than of those that they buy in the market; and I have expended this year some thousands of florins on my buildings, nor am I willing for a caprice to exceed the bounds of a good economist. In fact, I am not a prince, *sed qui manducat laborem manuum suarum*. I wish to infer that if Y. E. wishes to have pictures to the full amount, be they

siano copie ben ritocci (che lucono piu per il lor prezzo) io la trattarei liberalmente et mi rimetterei sempre del prezzo al arbitrio di ogni persona intelligente. Se però ella è risoluta di voler qualq Tapizzarie io mi contento di darli delle Tapizzarie a sua sodisfattione per la somma di due mille fiorini e per quattro mille fiorini de pitture cioè per tre mille fiorini quelli originali da lei cappati à sapere Il Prometheo, Daniel, li leopardi, la Leda, il S. Pietro e S^t Sebastiano et per li restanti mille fiorini lei potrà cappare delle altre pitture comprese nella nostra lista, o vero io mi obligaro di darli tali originali de mia mano per quella somma ch'ella giudicarà a sua sodisfattione e si ella mi vorrà credere pigliarà quella caccia ch'è sopra la lista la quale io farò di quella bontà come quella che V. E. hebbe di mia mano che si accompagnarebbe ottimamente insieme, essendo questa de e cacciatori Europei, e quella de leoni alla moresca e turcesca molto bizzarra questa posso a sei cento fiorini per supplimento de quali sarebbe a proposito la Susanna similmente finita de mia mano a sua sodisfattione con qualq altra galanteria de mia mano appresso per complimento delli cento fiorini per compijr li quattro mille fiorini. Io spero ch'ella si contenterà di questo partito così ragionevole, *consideratis considerandis*, ch'io ho accettato la prima sua offerta con animo grande et che questa novità viene da V. E. e non da me ne certo io potrei allargarmi d'avantaggio per molte ragioni. Sopra questo la sarà servita di dar . . me quanto prima della sua risoluzione . . . et in caso ch'ella sia per accettar mia offerta potrà a suo beneplacito . . . la sua partita per Ingleterra consegnare li suoi marmi al Sig^r Francesco Pierterssen

originals or be they well retouched copies (which show more for their price) I would treat you liberally and am always willing to refer the price to the arbitration of any intelligent person. If however you resolve on having some tapestries, I am content to give you tapestries to your satisfaction to the amount of two thousand florins and four thousand florins in pictures; that is, three thousand florins for the originals chosen by you, namely, the Prometheus, the Daniel, the Leopards, the Leda, the St. Peter, the St. Sebastian, and for the remaining thousand florins you can choose from the other pictures comprized in our list; and in truth I pledge myself to give you such originals by my hand for that sum as shall be deemed satisfactory by you, and if you will believe me you will take that Hunt which is on the list, which I will make of equal excellence with that which Y. E. had by my hand, which should match excellently together, this being of European huntsmen, and that of lions à la Moorish and Turkish, very singular* this I would do at six hundred florins: in addition to this the Susanna, similarly finished by my hand to your satisfaction, would be apropos with some other *galanterià* by my hand, attached by way of compliment, for the hundred florins to complete the four thousand florins. I hope you will be satisfied with this so reasonable an arrangement, *consideratis considerandis*, that I have accepted your first offer with frankness, and that this change comes from Y. E. and not from me. I certainly could not increase my terms for many reasons; you will be served in giving me as early . . . of your resolution, and in case you may be . . . to accept my offer you can at your pleasure . . . your departure for England consign the marbles to Mr.

* Both these pictures are described, and their dimensions given in a list of pictures, written in Italian, and in the handwriting of Sir Dudley Carleton, in the State Paper Office, as being

8
— 11 A Hunt of Arabs on horseback, and Lions.

7
— 9 A Hunt of Europeans with Wolves and Foxes.

It is presumed that this latter is the picture now in Lord Methuen's collection. Smith, in his *Catalogue Raisonné* of the Works of Rubens, No. 925, after describing a larger picture of this subject, the property of Lord Ashburton, goes on to say, "A duplicate of the preceding of smaller dimensions (6 ft. 7 in. by 9 ft. 2 in.), in which the animals are by Snyder, and the figures finished by Rubens, is in the collection of Paul Methuen, Esq. Cornham House."

et io farò il medesimo di quelle pitture che sono pronte et il resto fra pochi giorni. Nelle tapizzarie potrò esser di gran aiuto a quel suo mercante amico per la gran pratica ch'io ho con quei tapezzieri di Bruxelles per le molte commissioni che mi vengono di Italia et d'altre parti di simil lavoro et ancora ho fatto alcuni cartoni molto superbi a requisitione d'alcuni Gentilhuomini Gennoesi li quali adesso si mettono in opera et a dir il vero volendo robba esquisita bisognano farla fare a posta, di che volunteri haverò cura ch'ella sia ben servita, pur di ciò mi rimetto alla sua opinione. Per fine baccio a V. Eccell^{ma} con tutto il core alla quale "*In omnem eventum nostri negotii*" sarò sempre devotissimo servitore. Il Sig^r Francesco Pieterssen sin adesso non mi ha mandato la lista delli suoi marmi et io desidererei ben ancora caso che concludiamo quella scedola colli nomi ch'ella mi scrive d'haver trovata. d'Anversa alli 12 di Maggio 1618.

PIETRO PAUOLO RUBENS.

Lo supplico se la cosa è fatta de voler continuare nel procurar libero passaggio e s'ella si trova ancora le casse di legno nelle quali si condussero questi marmi d' Italia essendo a lei desutili a me sarebbono di gran commodità volendo in questo viaggio.

V.

Rubens to Sir Dudley Carleton.

ECCELLENT^{mo} SIG^{ro}

Ho ricevuto avviso apunto hoggi dal mio amico Pieterssen come finalmente V. E. si era accordata seco conforme alla mia ultima offerta *Quod . . . nostrum felix faustumque sit.* Io ho già fra tanto si trattava dato l'ultima mano alla maggior parte delle pitture cappate da lei e ridotte à quella perfettione che mi è stata possibile, di maniera che spero V. E. sia per averne intiera sodisfattione, finiti sono di tutto punto Il Prometheo, la Leda, li Leopardi, Il S. Sebastiano et il san Pietro et il Danielle, li quali io sono pronto à consegnare à quella persona che lei con ordine espresso mi ordinarà per riceverli, e ben vero che non sono ancora ben secchi anzi hanno di bisogno di star così nelli loro telari ancora alcuni giorni inansi che si potranno inrollare senza pericolo ne mancarò col aiuto divino Lunedì prossimo

Solo al S. Pietro
manca ancora
un poco

Francis Pieterssen, and I will do the same by those pictures which are ready, and the remainder in a few days. In the tapestries I could be of great assistance to your mercantile friend by the great experience I have had with these Brussels tapestries, from the many commissions which come to me from Italy and other parts for similar works; and besides, I have made some cartoons very sumptuous, at the request of some Genoese gentlemen, which are now being worked, and to say the truth, if one wishes to have exquisite things, they must be made on purpose; of this I will willingly take care that you shall be well served, though in this I defer to your opinion. To conclude, I kiss Y. E. hand with all my heart, to whom *in omnem eventum nostri negotii*, I shall always be the most devoted servant. Mr. Francis Pieterssen has not yet sent me the list of your marbles, and I should wish even in case we come to terms, that list with the names which you write to me that you have found.

PETER PAUL RUBENS.

From Antwerp, 12th of May 1618.

I beg if the affair be concluded that you will continue . . . to procure free passage for them, and if you still have the packing cases in which these marbles have been conveyed from Italy, being . . . useless to you they would to me be a great convenience wishing . . . in this journey.

V.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

I HAVE just to day received notice from my friend Pieterssen as to Y. E. having finally agreed with him conformably to my last offer, *Quod . . . nostrum felix faustumque sit*. I have already whilst negotiating given the finishing touch to the greater part of the pictures taken by you, and brought them to that perfection I am able, so that I hope Y. E. may be entirely satisfied with them. The Prometheus, the Leda, the Leopards, the St. Sebastian, the St. Peter, and the Daniel, are entirely finished, which I am ready to consign to that person whom you shall send to me with an express order to receive them; the fact is that they are not yet perfectly dry, on the contrary they require to remain on their stretching frames for some days yet, before they can be rolled up without danger, nor shall I fail with divine aid

The St. Peter
alone wants
some little.

Due cento et
venticinq brac-
cia importano
due mille quat-
tro cento e qua-
ranta due fiorini
se non mingan-
no.

di metter la mano alla caccia e la Susanna con quella cosetta di cento fiorini con animo di guardar piu al onore che al utile, sapendo quanto importi il conservarsi la bona gratia di un personaggio della qualita sua. Toccante le Tapizzarie posso dir poco, perche havendo dato la hoggi al Sig^r Lionello creden seco lui non mi volse ne anco che V. E. li dava un ordine assoluto haver che fare di conferire con altri di che io sono tissimo per minor briga, essendo io di un umor poco intromettivo. Percio supplico V. E. sia servita di ordinarmi a chi'io debba pagar li due mille fiorini contanti, che non mancarò di fare à vista del suo avviso. Non ho potuto però lasciar d'avisar V. E. che per adesso nel fontico de Tappizzaria d'Anversa c'è poco di bono et al parer mio la cosa manco male che cé e una stanza colla storia de Camillo tezza di quattro braccia e mezzo, otto che fanno 222 braccia di pre fiorini il braccio come apunto simile anzi l'istessa storia cavata cartone e della istessa finezza. Il Sig. Cabbaulo alla Haija ove V. E. potrà e risolvere secondo le parerà convenere che a me come ho detto importa nulla anzi mi rallegrarò molto che'l Sig. Lionello facera buon servitio a V. E. Nella cui bona gracia mi raccomandando di core et con humil reverenza le bacerò le mani restando sempre di V. E.

Devotissimo Servitore,

PIETRO PAUOLO RUBENS.

Li quadri promessi a V. S. saranno colla gratia divina di tutto punto finiti fra otto giorni senza alcun fallo. d'Anversa, alli 20 di Maggio 1618.

Al eccellentiss^{mo} Sig^r e Patron mio Colendiss^{mo} Il Sig. Dudlei Carlethon
Ambasciator di sua Maiestà della Gran Bretagna. Alla Haija.

on Monday next to put hand to the Hunt and the Susanna, with that trifle for the hundred florins; animated more by the desire of honour than of profit, knowing the importance of preserving the good graces of a person of your condition. Touching the Tapestries I can say little, because having given the to day to Mr. Lionello* believe with him he would not even to me that Y. E. gave him an absolute order to have that to do to confer with others of which I am the least trouble, I not being of a disposition to put myself forward. Therefore I conjure Y. E. to be pleased to give me orders to whom I ought to pay the two thousand florins in money which I shall not fail to do at sight of your order. I cannot however abstain from telling Y. E. that at present there is little that is good in the manufactory of Tapestries at Brussels, and to my judgment the one that is least bad, is a chamber with the history of Camillus, four braccia and a half in height, eight which makes 222 braccia of florins, the braccia as exactly similar, that same story taken cartoons, and of the same quality. Mr. Cabbaulo at the Hague, where Y. E. may and decide according to what shall appear to suit, to me, as I have said, it imports nothing; and I shall rejoice much if Mr. Lionello shall render good service to Y. E. To whose good graces I recommend myself; with sincerity and with humble reverence I kiss your hands, remaining always the most devoted servant of Y. E.

Two hundred and twenty-five braccia cost two thousand four hundred and forty-two florins if I mistake not.

PETER PAUL RUBENS.

The pictures promised to Y. E. shall, by divine assistance, be entirely finished in eight days without fail. From Antwerp, this 20th of May, 1618.

To the most excellent Lord, and my esteemed patron, Sir Dudley Carleton,
Ambassador of his Ma^{ty} of G^r Britain at the Hague.

* Mr. Lionel Wake, an English Merchant residing in Antwerp.

Extract from the draught of a letter in the handwriting of Sir Dudley Carleton, dated from the Hague this $\frac{13}{20}$ of May 1618: it has however no address.

"I am now saying to my Antiquities 'Veteres migrate coloni,' having past a contract wth Rubens, the famous painter, of Antwerp, for a sute of Tapestrie and a certaine number of his pictures, w^{ch} is a goode bargaine for us both; onely I am blamed by the painters of this cuntry, who made idoles of these heads and statuas, but all others comend the change."

VI.

Sir Dudley Carleton to Rubens.

MOLTO ILL^{MO} SIG^R MIO AFF^{MO}

PER la risposta all' ultima sua del 12 del corrente io mi sono rimesso al suo amico Pieterssen trovandomi in quel tempo sotto le mani del Medico. Ora vengo di ricever quella sua altera de 20 per la quale V. S. dichiarandosi di persistere nella sua risoluzione intorno la permuta con quelle condizioni da lei significate sono pronto per dar ogni soddisfazione della parte mia, li marmi stando in bel ordine per esser consignati al S^r Pieterssen sempre ch'egli si presenta per levargli et haura anco le casse d'avanzo con le quali sono venuti d'Italia et quelle che ne mancano saranno fornite. Quanto alle pitture sperando che le sei (cioè il Prometeo, la Leda, li Leopardi, Il San Sebastiano, il San Pietro, et il Daniele) saranno compitamente finite al tempo da lei assegnato (ch'è il 28 del corrente) io mandaro intorno a quel giorno un uomo a posta per condurle qua in salvamento assicurandomi che l'altre tre saranno anco in tempo conveniente messi in perfettione et mandate qua alla Aija. Vado procurando due passaporti uno per accompagnar i marmi l'altro chi sarà portato dal mio uomo per li quadri et le tapizzarie le quali o saranno quella historia di Camillo che V. S. mi raccomanda o una altra camera di quatro braccia alta che sarà piu per il mio uso et per l'elettione dell'uno or delle altre Io mi rimettero a quello mio servitore quando sarà giunto così senza liberar pero V. S. della sua cortese offerta d'aiutarmi col suo parere. Et quanto a alcune altre tapizzarie fatte a Bruxelles sopra cartoni da lei designati saprei volentieri l'history et la misura potendo ordinar poi del pretio et essendo deliberato col tempo di fornirmi di quella curiosità di modo che questo nostro trattato no serve che per cominciamento a maggior corrispondenza tra di noi, offerendomi in contraccambio di servir a V. S. ou qua ou in altri luoghi dove son buono in tutto quello chi sarà per il suo gusto V. S. mi scrivera (si le piace) il tempo appresso poco quando saranno finiti li tre quadri per poter dar ordine alla condotta d'essi caccia intendo chi sia al paragon di quella che ho quà in casa. La Susanna hà da esser bella per inamorar

VI.

Sir Dudley Carleton to Rubens.

The draught of this letter is written by a secretary. It is endorsed "Copie de la lettre scripte a Mons^r Rubens du 22 de May 1618." The postscript is in the handwriting of Sir Dudley Carleton.

MY MOST ILLUSTRIOUS AND KIND SIR,

For an answer to your last letter of the 12th instant, I have referred to your friend Pieterssen, I being then under the hands of the Physician. Now I have received that other letter of yours of the 20th, by which you, making known that you persist in your determination in regard to the exchange, with the conditions laid down by you, I am ready to give every satisfaction on my part, the marbles being in excellent condition to be delivered to Mr. Pieterssen at any time he may present himself to take them; and he shall also have the cases into the bargain, in which they came from Italy, and those that are wanting shall be furnished. As regards the pictures, hoping that the six (namely the Prometheus, the Leda, the Leopards, the St. Sebastian, the St. Peter, and the Daniel) will be perfectly finished by the time appointed by you (which is the 28th instant), I will send about that day a man on purpose to bring them here in safety; you assuring me that the other three will be wrought to a state of perfection in reasonable time, and forwarded to the Hague. I am about procuring two passports, one to accompany the marbles, the other shall be brought by my man, for the pictures and the tapestries, which will be either the history of Camillus you recommend, or another chamber four braccia in height, that will be more for my use: and for the choice of the one or the other, I shall refer to that servant of mine when he arrives, so without releasing you from your courteous offer of assisting me with your advice. And as to some other tapestries made at Brussels, after cartoons designed by you, I would willingly know the story and the measurement, being then able to regulate the price, and having considered at what time to furnish myself with that rarity; so that this our bargain serves only as a commencement to a more extended correspondence between us: offering myself in exchange to serve you, either here or in other places where I may be useful, in all things which may be to your gratification. You will write to me (if you please) the probable time when the three pictures shall be finished, that I

anco li Vecchii et per la discretione non piglio fastidio venendo della man di persona discreta et honorata et cosi mi sono accommodato in tutto et per tutto al contenuto di queste sue due ultime lettere solo no posso sotto scrivere alla sua negativa nella prima d'esse dicendo chi non e Principe perche lo stimo Principe di pittori et galant huomini et con quel fine le baccio li mani. De la Haga le 22 Maggio 1618.

D. V. S. aff^{mo} per Servirla,

D. C.

Dopo scritta ho visto la tapizzaria di Camillo, la qualle à una bella lista, ma bruttess^{me} figure et per cio mando un mio servitore a posta per farmi relatione della tapizzarie si trovano in esser in quel fondago per farne elettione et al suo ritorno darò poi ordine a ogni cosa. In questo mentre si incassaranno li marmi.

VII.

Rubens to Sir Dudley Carleton.

EXCELL^{MO} SIG^{RE}

Ho dato tutte le misure giuste di tutte li pitture a quel huomo de V. E. che venne à pigliarle come mi disse d'ordine de V. E. per farne fare le cornici benche lei non mi facesse mentione di questo nella sua lettera. Io qualq tempo in ça non ho dato alcuna penellàta si no per servitio de V. E. di maniera che tutti li quadri tanto la Caccia e la Susanna insieme con quella descretione che chiude il nostro conto quanto quella di prima lega saranno finite col aiuto divino al giorno preciso delle 28 del corrente conforme alla mia promessa. Io spero ch'ella restarà sodisfattissima di quelle opere mie si per la varieta de suggietti come per l'amore e desiderio che me spingono di servir V. E. esquisitamente nè dubito punto che la Caccia e la Susanna non posseno comparire tra legitime. Il terzo è dipinto in tavola di longezza di tre piedi e mezzo in circa e due e mezzo d'altezza vero originale e suggietto nè sacro ne profano per dir cosi benche cavato della sacra scrittura cioè Sara in atto di gridare ad Agar che gravida se parte di casa in un atto donnesco assai galante con intervento anco del Patriarca Abraham di questo non ho dato la misura al suo homo per aver un poco di corniccietta attorno egli si fece in tavola perche le cose picciole vi

may be able to give orders for the bringing of them Hunt, I intend it to be a companion to the one I have at home. The Susanna ought to be beautiful to enamour even old men; and for the discretion I must not be fastidious, coming from the hand of a person so prudent and honourable: and thus I have conformed in all and every part to the contents of your two last letters, saving that I cannot subscribe to your denial of being a Prince, because I esteem you the Prince of painters and of gentlemen, and to that end I kiss your hands. From the Hague, the 22nd May 1618.

From your most affectionate to serve you,

D. C.

Since writing this, I have seen the tapestry of Camillus, which has a very beautiful border, but very ugly figures, and for that reason I send a servant of mine, in order to give me an account of the tapestries that are to be found in the manufactory, that I may make choice, and at his return I will then give order about every thing. At this moment the marbles are being packed.

VII.

Rubens to Sir Dudley Carleton.

Endorsed by Sir Dudley Carleton "Frö Rubens y^e 26th May, received by John Frith, 1618."

MOST EXCELLENT SIR,

I HAVE given all the correct measurements of the whole of the pictures to that man of Y. E.'s who came to take them by order of Y. E. to have the frames made, although you had not mentioned this to me in your letter. For some time I have not given a single stroke of the brush, unless it be for the service of Y. E., so that all the pictures, even the Hunt and the Susanna, together with that sketch which closes our account, as well as those of our first agreement, will by divine aid be finished on the precise day of the 28th instant, agreeable to my promise. I hope you will be content with these works of mine, both as regards the variety of the subjects, and for the love and desire which urge me to serve Y. E. with so much zeal. I doubt not in the least that the Hunt and the Susanna will appear amongst the originals. The third is painted on panel, about three feet and a half in length, by two feet and a half in height, altogether original. It is a subject as it were neither sacred nor profane, although taken from Holy Writ; namely, Sarah in the act of scolding Hagar, who, pregnant, is leaving the house in a feminine and graceful

riescono meglio che non in tela et essendo sì poco volume sarà trasportabile. Ho preso secondo il mio solito un valenthuomo nel suo mestiere a finire li paesaggi solo per augmentar il gusto de V. E. ma nel resto la sia sicura ch'io non ho permesso ch'anima vivente vi metta la mano con animo di non solo mantener puntualissimante quanto si e promesso ma di cumular ancorà quest obbligo desiderando di vivere e morire devotissimo servitore de V. Ecc. Io non posso però affimar così giustamente come io desidererei il giorno certo che questi quadri tutti saranno secchi et a dire il vero mi parerebbe meglio ch'andassero tutti insieme poiche ancora li primi sono frescamente ritocchi pur col aiuto del sole sì pero luccia sereno e senza vento (il quale concitando la polvere e nimico a pitture fresche) saranno in ordine ad esser inrollati fra cinque o sei giorni di bel tempo. Io per me vorrei potterli consigniar subito come sono pronto di fare ad ogni suo bene placito ma molto me dispiacerebbe se per troppa freschezza patissero alcun danno per camino che potrebbe causar qualq disgusto a V. E. nel quale io parteciparei d'una gran portione.

Toccante le Tapizzarie posso dir poco poiche a dire il vero robba esquisita non cè per adesso e come scrissi di rado si ritrova senza farle lavorare a posta pur non sodisfacendo a V. E. quella storia di Camillo non mi pare che quel su'huomo habbia mala inclinatione verso quella di Scipione et Annibale che forse ancora potria piacer piu a V. E. et a dire il vero fra tutte queste cose l'elettione e arbitraria senza disputa di gran eccellenza mandarà a V. E. tutte le misure del mio Cartone della storia di Decius Mus Console Romano che si devovò per la vittoria del popolo Romano ma bisognara scrivere a Brusselles per averle giuste havendo io consigniato ogni cosa al Maestro del lavoro. Fra tanto mi raccomando molto nella bona gracia di V. E. et con umil affetto li baccio li mani. d'Anversa alli 26 di Maggio 1618.

Di V. Eccell^e devotissimo servitore

PIETRO PAUOLO RUBENS.

Li due mille fiorini saranno pagati puntualmente a piaccere di V. E. Io confesso di sentir desiderio grande di vedere questi marmi tanto piu che V. E. m'assecura di esser cose di preggio.

manner, with the assistance of the Patriarch Abraham.* I did not give the measure of this to your man to have a frame put about it; it is done on panel, because little things succeed better on it than on canvass, and being so small in size will be transportable. I have engaged, as is my custom, a very skilful man † in his pursuit, to finish the landscapes, solely to augment the enjoyment of Y. E.; but as to the rest, be assured I have not suffered a living soul to put hand on them, from the desire not only of most punctually abiding by my promise, but to increase that obligation of desiring to live and die Y. E.'s most devoted servant. I cannot, however, affirm so precisely as I could wish, the exact day when all these pictures will be dry, and to speak the truth, it appears to me better that they should go away altogether, because the first are newly retouched; still, with the aid of the sun, if it shines serene and without wind (the which stirring up the dust is injurious to newly painted pictures), will be in a fit state to be rolled up with five or six days of fine weather. For myself, I should wish to be able to consign them immediately, being ready to do every thing that shall be agreeable to you; but I should be very sorry indeed, if from too much freshness they were to suffer any injury on the way, which might cause some regret to Y. E., in which I should in a great degree participate.

In respect to the Tapestries, I can say little, because, to confess the truth, at present there are no very fine things, and as I wrote, they are rarely to be found without having them wrought on purpose; yet the history of Camillus not pleasing you, I do not think that man of yours had any disinclination towards the one of Scipio and Hanibal, which might perhaps better please Y. E. (and to speak frankly in all these things, the selection is arbitrary), without dispute of great excellency; I will send Y. E. the whole measurements of my Cartoons of the History of Decius Mus ‡ the Roman Consul who devoted himself for the success of the Roman people; but I shall write to Brussels to have them correct, having given every thing to the master of the works. Meanwhile, recommending myself strongly to the good offices of Y. E. and with humble affection I kiss your hands. Antwerp, this 26 May 1618.

From your Excellency's most devoted servant,

PETER PAUL RUBENS.

The two thousand florins shall be punctually paid at the pleasure of Y. E. I confess to feeling a great desire to see these marbles, the more so that Y. E. assures me of their being things of price.

* This picture is now in the possession of the Marquess of Westminster.

† Most probably John Wildens.

‡ Four large Cartoons, representing the most distinguished feats of the Consul Decius, done as patterns to be executed in tapestry, were sold in the Collection of M. Bertels, at Brussels, in 1779, for 1500 florins, £135. See Smith's Catalogue of the Works of Rubens, p. 182.

VIII.

*Rubens to Sir Dudley Carleton.*ECCELLENT^{mo} SIG^{ra}.

MI maraviglio chel S^{re} Francesco Pieterssen non si sia sin adesso presentato alla Haija secondo ch' egli mi haveva scritto chi tornarebbe cui per le 19 cioè Sabato ult passato et dalla Lettera di V. E. comprendo che' alli 23 non era ancora comparso, le scrivo donq una lettera per la quale io l'essorto ad andarvi quanto prima et se per sorte se li fosse offerto qualq impedimento chi mandi qualq persona idonea per questo effetto chè presenterà a V. E. una polizza scritta de mia mano. Pur sè ne lui nè altro in suo nome comparirà subito, io supplico V. E. sia servita di farmelo saper incontinentemente che non mancarò di spedir un huomo mio à posta al primo suo aviso. Abbiamo avuto oggi così bel sole che (poci in fuori) tutti li suoi quadri sono tanto secchi che si potrebbero incassar domani. Il medesimo se pò sperar delli altri fra tre giorni secondo l'apparenza della buona stagione. Non ho altro per adesso se no di bacciar a V. E. con ogni riverenza le mani.

In Anversa alli 26 di Maggio 1618.

Di V Eccell^{ta} devotissimo Servitore

PIETRO PAUOLO RUBENS.

Al Eccell^{mo} Sig^{ra}, mio Colend^{mo}Cito Il Sig^{re}. Dudley Carlethon,

Cito Ambasciatore di sua Maiesta della Gran Bretagna

Cito aller Haija.
Cito

IX.

*Rubens to Sir Dudley Carleton.*ECCELLENTISS^{mo} SIG^{ra}.

V. E. potrà à suo bene placito consegnar le sue antichità al S^{re} Francesco Pieterssen portator di questa overo a chi si sia che da parte di esso Pieterssen li presenterà questa polizza, che saranno ben consignati quanto in mano mia propria. Per fine baccio à V. E. con umil affetto le mani. d'Anversa alli 26 di Maggio 1618.

Di Vos^{tre} Eccellenza devotissimo Servitore,

PIETRO PAUOLO RUBENS.

VIII.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

I AM surprised that Mr. Francis Pieterssen should not yet have presented himself at the Hague, as he had written to me that he should return here by the 19th, namely Saturday last; and from Y. E.'s letter I understand, that up to the 23rd he had not shewn himself: I now write to him a letter, in which I exhort him to proceed to you immediately, and if by chance any impediment should offer itself, that he should send some able person for the purpose of presenting to Y. E. a note written by my own hand. Should neither he nor any other person in his name appear directly; I beg Y. E. will take the trouble to let me know immediately, that I may not fail to despatch a man on purpose, on your first notice. We have had to-day so fine a sun, that (a few excepted) the whole of your pictures are so-dry that they could be packed to-morrow. The same may be hoped of the others in the course of three days, according to the appearance of the good season. I have nothing further at present than to kiss with all reverence Y. E.'s hands. Antwerp, 26th May 1618.

From Y. E.'s most devoted servant,

PETER PAUL RUBENS.

To my most excellent and most esteemed Lord
Sir Dudley Carleton,
Ambassador of his Majesty of Great Britain
at the Hague.

IX.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

Y. E. will at your pleasure deliver your antiques to Mr. Francis Pieterssen, the bearer of this, or to whomsoever shall on the part of the said Pieterssen present this note, which will be as safely consigned as into my own hands. To conclude, I kiss with humble affection Y. E.'s hands; from Antwerp, 26th of May, 1618.

From your Excellency's most devoted servant,

PETER PAUL RUBENS.

X.

Sir Dudley Carleton to Rubens.

[Endorsed " Minute di la 1^a a Mons' Rubens du 29 di Maij 1618."']

MOLTO ILL^{mo} SIG^{ra} MIO AFF^{mo}.

IN conformità della polizza di V. S. sotto la data de' 26 Corrente ho consignato tutti quanti li marmi ben conditionati in mani del Sig^{ra} Francesco Pieterssen il quale v^a adesso in persona verso di lei per levar in quà tanto li quadri quanto le tapizzarie promessesemi in contracambio; et poi che V. S. per l' ultima sua sotto la medesima data scrive che frà tre giorni tutti li quadri sariano secchi et in stato di poter esser incassati, habbiamo adesso tempo d' avanzo per quel effetto; et secondo che non ci è mancato niente della parte mia intorno alla roba di quà tanto per l' accomodarla quanto per mandarla in diligenza per la sodisfattione sua mi confido ch' ella parimente pigliara un poco di cura sopra l' incassar de' quadri, et li manderà con le tapizzarie in modo ch' io possi haver il tutto Sabbato che vienne. In questo mentre li marmi saranno incamminati, volendo io procurar il passaporto per essi et darlo anco nelli mani del patron di nave chi porta la roba di ordine del Sig^{ra} Pieterssen ricèvedo di luy il suo obbligo in scriptis intorno alli quadri et tappizzarie, il quale col ritorno suo con le cose sopradette li sarà restituito. Questo è il miglior espediente ch' habbiamo trovato per agguistar le cose d' ambedue le parti senza perder tempo di banda ni d' altra. Bascio a V. S. le mani d' Aga à 29 di Maggio 1618.

de V. S. aff^{mo} per servirla

DUDLEY CARLETON.

XI.

Sir Dudley Carleton to Mr. Wake.

[The draught of this letter is in the handwriting of Sir Dudley Carleton, and is endorsed, " Minute of a letter to Mr. Wake, of the 29th May 1618."']

THE Bearer hereof, Francis Pieterssen of Harlem, is father to the young man I mentioned in my letter which I sent you yesterday by S^r Francesco Balbani, he going expresley to bring hether the pictures and hangings w^{ch} I am to have of Mr. Rubens, in exchange of my statuas and other antiquities of marble, all w^{ch} I have this day fully delivered to this bearer himself in Mr. Rubens behalf. I pray you facilitate the businesse as much as you may, to the end I may have the things here

X.

Sir Dudley Carleton to Rubens.

MY MOST ILLUSTRIOUS AND KIND SIR,

AGREEABLY to your note of the 26th inst. I have delivered the whole of the marbles in good condition, into the hands of Mr. Francis Pieterssen, who now goes in person towards you, to bring hither both the pictures and the tapestries promised me in exchange; and, since you, by your letter under the same date, write that within three days, all the pictures would be dry and fit to be packed, we have now more than sufficient time for that effect, and as nothing was wanting on my part in regard to these things, both as to the packing and forwarding them with care for your satisfaction; I rely equally on some little pains being taken with the pictures, and that you will send them with the tapestries, so that I may have them all by Saturday next. In the interim the marbles will be forwarded, I, wishing to procure the passport for them, and give it also into the hands of the master of the vessel, who takes the things by order of Mr. Pieterssen, receiving from him his bond in writing in regard to the Pictures and Tapestries, which, on his return with the before mentioned things, will be restored to him. This is the best expedient we have found to adjust the affairs of both parties, without either the one or the other losing time. Sir, I kiss your hands. From the Hague, this 29th of May, 1618, from, Sir,

Your most affectionate at command,

DUDLEY CARLETON.

XI. CONTINUED.

by Saturday next, wh^{ch} may well be yf I be well dealth wth as I misdoubt no other. For any customs or rights that shall be demaunded, I had rather pay them then stay, yf the pasport be not come frō Bruxells. Any difference that shall be in the price of the hangings, I will adjust with you upon y^r fre' according as by my last I wrote unto you, and for the choise I remaine of the same minde as then, desiring to have y^e stories of Scipio. Uppon the chests or cases, both of the Pictures and hangings, this marke must be set D C with a superscription in the Dutch language adressed unto me, whereby they will come untouched according to a passport w^{ch} this bearer hath wth him. These with my hartie comendations. I am y^r very assured frend,

DUDLEY CARLETON.

XII.

*Rubens to Sir Dudley Carleton.*ECCELL^{mo} SIG^{ra}.

Il Daniello.
I Leopardi.
La Caccia.
Il S. Pietro.
La Susanna.
Il S^t Sebastiano
Il Prometheo.
La Leda.
Sara et Agar.

CONFORME al ordine di V. E. ho pagato li due mille fiorini al Sig^{ra} Lionello de quali ha dato ricevuta di sua mano e dara aviso à V. E. Et ancora li quadri tutti ben conditionati et incassati con diligenza ho consignati al S^{ra} Francesco Pieterssen de quali io credo V. E. restarà intieremente sodisfatta come il Sig^{ra} Pieterssen sene stupì vedendoli tutti finiti con amore e posti alla fila in ordine. In somma in veçe di una stanza fornita di marmi V. E. riceve Pitture per addobbar un palazzo intiero oltra le Tappizzarie poi. Toccante le misure che riuscirono alquanto minori chella non aspettava io m' acquittai bene misurando le robbe colla misura corrente in quei paesi dove erano, e s'assicuri pur, che quella poca differenza importa nulla nel prezzo facendosi il conto delle pitture diverso da quello delle Tapizzarie che si comprano à misura ma quelle conforme la bonta, soggetto e numero di figure niente di manco la sua pena chella mi da e tanto gratiosa et onorevole ch' io la stimo per summo favore di maniera ch' io molto voluntieri mandaro a V. E. il mio retratto mentre chella vicendevolmente si contenti di farmi l' onore chio posso havere in casa mia una memoria della sua persona stimando esser di ragione chio faccia molto maggior stima di lei chella non deve far di mè. Ho ricevuto hoggi apunto ancora li marmi li quali pero non ho potuto vedere per la fretta della partenza del S^{ra} Pieterssen pur spero che corrisponderanno alla mia aspettatione. Il Sig^{ra} Lionello prese sopra di sè il carico di procurar per le sue robbe libero passaggio havendoli io consignato la lettera di V. S. per Bruxelles gia molti giorni sono, io per li mei marmi non trovai bono quella strada di maniera chio l' ho ottenuto per altro mezzo con tutto cio io resto con obbligo infinito verso V. E. per quãto si e fatto in favor nostro con che farò fine bacciando a V. E. con tutto il core le mani e desiderando d' essergli sempre.

Servitor devot^{mo}.

PIETRO PAUOLO RUBENS.

d'Anversa alli 1 di Guig^{no} 1618.

XII.

Rubens to Sir Dudley Carleton.

MOST EXCELLENT SIR,

IN compliance with Y. E.'s order, I have paid the two thousand florins to Mr. Lyonell, for which he has given a receipt in his own hand, and will give advice to Y. E. And I have delivered the pictures likewise to Mr. Francis Pieterssen; the whole in good condition and packed with care, with which I think Y. E. will be perfectly satisfied, as Mr. Pieterssen was astonished in seeing them all finished *con amore*, in order, in a row. In a word, in lieu of a chamber furnished with marbles, Y. E. receives pictures sufficient to adorn an entire palace independent of the Tapestries. Touching the measurement, which proved rather smaller than you expected, I did my best, taking the dimensions of the hanging with the measure current in these countries, and be well assured, that this trifling difference imports nothing as regards the price, in making the account of the pictures different from that of the Tapestries, which are purchased by measure; but these, according to their excellence, subject, and number of figures: nevertheless, the trouble which it gave me is so gratifying and honourable, that I conceive it to be a very high favour, so much so, that I shall most willingly send my Portrait to Y. E., provided you, reciprocating, will be pleased to do me the honour to allow me to have in my house a memorial of your person, conceiving it to be reasonable that I should place a much higher value on you, than you on me. I have just to-day received the marbles, which I have not yet been able to see, from the hurry of Pieterssen's departure, still I hope they will be equal to my expectations. Mr. Lyonell took upon himself the charge of procuring a free passage for your things, I having delivered the letter of Y. E. for Brussels many days since; I did not find that a convenient route for my marbles, so that I obtained the object by other means; nevertheless, I remain with infinite obligations towards Y. E. for all that has been done in our favour, with which I shall make an end, kissing with all my heart Y. E.'s hands, and desiring to be ever your most devoted servant,

The Daniel.
The Leopards.
The Hunt.
St. Peter.
Susanna.
St. Sebastian.
Prometheus.
Leda.
Sara and Agar.

P. P. RUBENS.

Antwerp, 1st June, 1618.

Rubens—His Visit to England.

THE two following extracts from the Books of the Lord Chamberlain's Office, have reference to Rubens' visit to England. By the first it will be seen, that on his taking leave, Charles I. presented him with a diamond ring and hatband of the value of £500. These extracts are followed by a power of attorney, granted by Rubens to Lyonell Wake, the younger, the son of an eminent merchant of Antwerp, for him to receive £3000 in payment of the pictures painted for the ceiling of the chamber in Whitehall, together with Wake's receipts for that sum; also his acknowledgment of having received a gold chain presented by the King to Rubens, and which he undertakes to convey to him with all convenient speed.

M ^r Gerbiere.	A warrant for a privie seale of 500 ^{li} unto M ^r Balthasar Gerbiere for a diamond ring and a hatband by him sold to his Ma ^{ties} to be presented unto Signor Piere Paulo Rubens Secretary and Councillor to the King of Spaine.—Feb. 20,* 1629-30.
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M ^r Gerbiere.	The Charges & Entertaynment of Sig ^r Piere Paulo Rubens Secretary & Councillor of State to the King of Spaine by his Ma ^{ties} expresse command defrayed at Balthasar Gerbiere, Esq. his Ma ^{ties} servants house with M ^r Brant the sayd Sig ^r Rubens brother in law & their men from the 7 of December last to the 22 of Feb ^r 1629-30.
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£128. 2. 11.

Allowed the 29 of Feb^r 1629-30.

MONTGOMERY.

* The King conferred on Rubens the honour of knighthood the day following, as appears by a MS. List of the Knights made by Charles I., in the State Paper Office. "Feb. 21, 1629-30. Sir Peter Paul Rubens, ambassador from the archdutchesse at Whitehall."

*The Whitehall Cieling.**

It appears from the following papers that a period of nearly six years elapsed from the time Rubens visited the Court of England, until he had completed and sent over the pictures which Charles I. commissioned him to paint for the cieling of the Banqueting chamber, in the Royal Palace of Whitehall. This may, perhaps, create surprise in the minds of many who are acquainted with the facility of invention, and the rapidity of execution which characterized the genius of this great painter. It should, however, be borne in mind, that immediately on his arrival at Brussels from England, in March, 1630: Rubens was dispatched into Spain, to communicate in person to Philip IV. the success of his negotiations at the English Court; and this new mission detained him in Madrid till the latter end of that year. On going back to Antwerp, he married the young and beautiful Helen Foreman.

So much of his time having been occupied by his diplomatic functions, it may easily be supposed, that many important commissions had been set aside on his leaving home, and that many others awaited his return. Michel describes several large works which he commenced immediately on being able to resume his professional labours. But his studies were again interrupted; the Marquess d'Aytona, Prime Minister of the Infanta Isabella, dispatched him to the Hague, to open negotiations for a peace with the States General. These, however, were broken off by the death of Maurice, Prince of Orange; in consequence of which, hostilities were renewed, and Rubens was a second time employed in a secret mission to the Hague which ultimately, led to a peace being concluded with the Dutch.

The Infanta dying in December, 1633, the King of Spain placed the government of the Low Countries in the hands of his brother, the Prince Ferdinand, who visited Antwerp early in 1635, when the magistracy determined to celebrate with a triumph his entry into that city, and employed the talents of Rubens in the decorations of the several arches and arcades, erected in the streets, through which the procession was to pass.†

* The originals of the whole of the documents which relate to the Paintings of Rubens, on the cieling of Whitehall, are preserved in Her Majesty's State Paper Office.

† There is a very interesting volume describing this event, and illustrated with a series of twenty-nine plates after the designs of Rubens, the letter-press written by his intimate friend, Gaspar Gevartius. It is entitled: "Gevartii pompa introitus Ferdinandi Austriaci, Hispaniar. Infantis, &c. in Urbem Antuerpnam cum inscript. et comment. Folio, Antwerp. 1642.

On the Prince's arrival, Rubens was unfortunately confined to his chamber by a severe fit of gout, so that he could not personally attend the royal governor on his arrival in Antwerp. Prince Ferdinand, on learning the cause of the artist's absence from his levee, condescended to visit him at his own residence, where he remained for some time, examining the various pictures in his studio, and the rare articles of vertu, with which the house of the great Painter was embellished.

This succession of important employments will sufficiently account for the length of time that elapsed before Rubens could complete the commission with which he had been honoured by the King of England.

The following Letters, have no address, but it is presumed they were written by Lyonell Wake, a merchant of Antwerp, to Mr. Secretary Windebank, the endorsements being in his hand-writing.

RIGHT HONORABLE,

ACCORDING to the Comandment w^{ch} y^r honner was pleased to give me by your ltre of the 28 August, I went presently to speak wth Sr peter Rubens about the pictures w^{ch} he is to make for his Mag^{tie} who tells me that they are all finished, onely one peece w^{ch} will not be thoroughly dry in 8 or 10 dayes, so soene as they are ready I will desyre him to be present him selfe, to looke to the packing of them, that they maye receave no hurt, and then when they are delivered to me, I will not be wanting to do my dewty to send them safely to Duynkirk, which I conceive is y^e surest and speediest waye, whereof I will render unto y^r honnor the particuler Accompt, what mony shall be disburshed for the charges thereof: And so I humbly take my leave ever resting,

Y^r honners most humble servant,

Antwerp, y^e $\frac{1}{11}$ of September, 1635.

LYONELL WAKE.

Endorsed $\frac{1}{11}$ Sept. 1635, Lionell Wake, Antwerp, re. 10th pictures.

RIGHT HONORABLE,

UPPON Saterdag last, in y^e afternoen, Sir Peter Rubens, delivered unto me the Case of picturs for his Mag^{tie}, the w^{ch} I have sent to Duynkerk by wagen, and I doubt not but by this tyme, it is there arived, and it will be sent from thence by y^e first shipp that goeth to London: and I gave order that it should be sent unto Mr. Wilim Cokayn, marchant, to the end that he may give your honner notice

of the arivall of it, that thus you maye sende for it, and present it to his Mag^{ty}: I caused it to be packt in the pressence of Monsieur Rubbens, in the best manner we could, so I doubt not but that it will com well conditioned. Monsieur Rubbens intended to have sent one of purpost along wth the case and I gave him a ltre to our facter at Duynkerk, to assist him in taking his passage to goe allong wth y^e case, but he sent me word that the party was fallen sycke, and so made some doubt whether he woulde goe or not

When I have the note of the charges w^{ch} is payde out at Duynkerk, I will send y^r honner the pticulers of what I have layde out in all: and so I humbly take my leave, ever resting,

Y^r honners most humble se^rvant,

Antwerp, y^e $\frac{3}{13}$ 8^{bre}, 1635.

LYONELL WAKE.

Endorsed $\frac{3}{13}$ October, 1635, Lionell Wake, pictures, Rubens from Antwerp.

Extract from a letter of Lyonell Wake, dated Antwerp the 26 Xbre, 1635.

RIGHT HONORABLE,

HAVING understoode that the 2 Cases of pictures, which I receaved by your honors appoyntment from Sir Peter Paulo Rubbens, are well arrived att London, and delivered according to y^r honnors directions, the sayde cases being for his Majestys use; I make bould hereby to lett you know that I have disbursed in regard there of, the some of thirteene pounds sterling, the w^{ch} it maye please y^r honor cause to be payd to Mr. Willim Cokayn.

Endorsed Lyonell Wake, 13th disbursed by Wake about the pictures.

Power of Attorney sent by Rubens, authorizing Lyonell Wake Jun. to receive payment for the Pictures painted for the Cieling of Whitehall.

SCAIENT tous ceulx qui ce present instrument verront ou lire oyront, que le treisiesme jour du mois de Novembre, l'An de Grace mil six cent et trente sept, Pardevant moy Toussein Guyot Notaire et Tabellion Publicq par les Consaulx de Sa Ma^{te}. Catholique Privé et de Brabant admis et approuve resident en Anvers et les tesmoings soubz escripts comparust en personne le S^r Pietro Paulo Rubens Chevalier, Seig^r de Steene et Secretaire du Conseil Prive de Sad^e. Ma^{te}. resident en

cested^m ville d'Anvers a moy Notaire cognu et a de sa franche et libre volunte faict cree constitue et commis par ceste son procureur general et especial. Asscavoir Leonel Wacke le jeufne demeurant a Londres en Angleterre, luy donnant plain pover autorite et mandement absolut, pour au nom et de la part dudt^e. S^r constituant, demander recouvrir et recepvoir les trois mille livres esterlins que Sa Ma^{te} Royale d'Angleterre at este servie d'ordonner par son seel Privé a son Eschecquer ou Tresorerie de payer ou satisfaire audict constituant en recompence des peintures faictes de sa main pour le souffict ou plaffon de sa Sale Royale a Withal. De son receu bailler passer et recognoistre telles quictances ou actes que besoing sera, et generalmente et especiallement de es choses dessusd^{es}. et dependences d'icelles aultant faire dire procurer et besoigner que led^e. S^r. constituant mesmes feroit faire et dire pourroit si present en personne y estoit. Promectant en bonne foy d'avoir et tenir pour bon ferme et agreable a tousjours tout ce que par sondict procureur constitue en tout ce que dessus sera fait dict procure et besoigne, sans jamais aller faire ny venir allencontre en aulcune manière, soubz l'obligation de sa personne et biens; ce que fust ainssi fait et passe en Anvers au comptoir de moy Notaire join-dant la boursse des Marchants en presence de Melchior van Schoonhoue et Jehan van Gheelee comme tesmoins a ce requis. Et a led^e. S^r. constituant signe de son nom la note de ceste au registre de moy Notaire.

Quod attestor signo meo manuali solito

(Signed) T. GUYOT Not^e. Pub^l.

Nous sousignez certifions que Toussein Guyot ayant sousigné ce precedent Instrument, est Notaire et Tabellion Publicq resident en ceste ville d'Anvers, et qu'aux actes et instruments par luy ainssi signez lon a tousjours donne et donne entière foy et credit endroict et dehors. Actum ut ante.

(Signed) P^{re}. DE BRËUSEGHAN, Not^eus.

(Signed) A. VAN COÛWENBERGH Not^e.

TRANSLATION.

BE it known to all those who shall see this Instrument, or hear it read, that the thirteenth day of the month of November, in the year of Grace one thousand, six hundred and thirty-seven, before me, Toussein Guyot, Notary and Tabellion Public, by the Councils of His Catholic Majesty [both] Privy and of Brabant, admitted and approved, resident in Antwerp, and the witnesses underwritten, appeared in person the Sieur Pietro Paulo Rubens, Knight, Seigneur de Steene, and Secretary

of the Privy Council of His said Majesty, residing in the said city of Antwerp, known to me the Notary; and both of his frank and free will made, created, constituted, and commissioned by this, his Attorney, general and special, to wit, Lionel Wake the younger, residing at London, in England; giving to him full power, authority, and absolute command, for, in the name, and on the part of the said Sieur Rubens, to ask, recover, and receive the three thousand pounds sterling which his Royal Majesty of England has been required to order by his Privy seal, at his Exchequer or Treasury, to pay or satisfy to the said Constituent, in recompense of the Paintings made by his hand for the soffet or ceiling of the Royal Hall of Withal. On its receipt to give pass and avow such acknowledgments or acts as may be necessary, and generally and specially in the things above stated, and those dependent upon them to do, say, procure, and take charge of, as the said Sieur, the Constituent, could himself do and say if he were there present in person. Promising in good faith to have and to hold as good, firm, and agreeable always all that by his said constituted Attorney shall be done, said, procured, or had charge of, without ever going or coming to the contrary in any manner, under the obligation of his person and goods: Which was thus done and passed at Antwerp, at the counter of me, the Notary, adjoining the Exchange of the Merchants, in presence of Melchior van Schoonhove and Jehan van Gheele, as witnesses hereunto required; and the said Sieur the Constituent signed with his name the note hereof in the Register of the Notary.

Which I attest with my accustomed sign manual,

(Signed) T. GUYOT, Not^r. Pub.

We, the undersigned, certify that Toussein Guyot having subscribed the preceding instrument, is a Notary and Tabellion Public, residing in the city of Antwerp; and that to the Acts and Instruments by him thus signed, has always been and is given entire faith and credit, in law and out of it. Done as before.

(Signed) PETER DE BREUSIGHAN, Notary.

(Signed)

A. VAN COÛWENBERGH, Notary.

Receipts for the Payment.

RE^d y^e 18th November A^o 1637 of Endymion Porter Esq: y^e some of
 eight hundred pounds starling for soe muche rec^d by him of his Ma^{ty} this
 present daie for y^e accompt of S^r Paule Rubens Knight in pte of paiment
 of 3000^{li} due to him by his Ma^{ty} for pictures y^e wth money y^e said S^r Paule
 Rubens hath authorised me to receave by a letter of Attorney under his hand
 of November Anno 1637 as by the said letter appeareth. I sai rec^d. } viij^C

LYONELL WAKE Junior.

Wittness

P. STEPHEN DE YONGE.

RICHARD HARVEY.

MR. HARVY you maye be pleased to paye unto the Bearer heere of 300^l for Sir Peter
 Paulo Rubens and I do send you heere wth the *Carta di poder* of wth you maye be
 pleased to take a copy and when you please to appoynt me a tyme I shall give a
 recei^t for 1500^l so remaine

Yrs at comand,

LYONELL WAKE, Jun^r.

From my Lodging
 21 Xbre. 1637.

RECEAVED of Mr. Endimion Porter the some of seaven hundred pounds ster. by
 the hands of his servant Richard Harvey for the acc^t of S^r Peter and Paulo Rubens
 by vertu of a lre of Attorney from him dated the 12th of November 1637 in Antwerp.
 I saye received 700^l.

LYONELL WAKE Junior.

London 22 Xbre 1637.

Teste RICHARD HARVEY.

RECEAVED of Mr. Endimion Porter and agent for S^r Pietro Paulo Rubbens Knighte
 the some of Aleaven hundred three skore and ten pounds by vertu of a lre of Attor-
 ney send me by ditto Rubbens concerneeng a preevy scale of 1500^{li}.

London 14 Maye 1638.

LYONELL WAKE.

*Extract from a letter dated "Greenwich this 29 of May 1638," written by
Endymion Porter, and addressed*

"To my loveing friend Mr. Richard Harvie these with speed. Richard Harvie I would have you presently goe to Mr. Raylton and receave the remainder of Sir Peter Rubens his monnies, they are now reddie and let Mr. Wake have them to make over to Andwerpe for him."

Rec^d y^e 4 of June A^o 1638 of y^e ho^{ble} Endymion Porter Esq. y^e some of three hundred and thirty pounds starling in full paim^t & discharge of three thousand pounds due by his Ma^{ty} unto S^r Peter Paule Rubens Knight for pictures w^{ch} his said Ma^{ty} bought of him long since, of y^e w^{ch} some of M M M^{li} and of every p^{ce} and parsell there of I doe hereby acknowledge satisfat^{on} & I doe hereby cleerely acquite his said Ma^{ty} and y^e said Mr. Porter of y^e same by virtue of A letter of Attorney from y^e said Rubens. In Witness where of I haue heere unto set my hand y^e daie 2 year above-said. I saie rec^d

330li

LYONELL WAKE Junior.

Wittness heereunto

P^r STEPHEN LE YONCHE

RICHARD HARVEY.

A Letter of Privy Seal directing the issue of £3000 to Sir Peter Paul Rubens, was given the 28th of May, 1636, but the order for its payment was not made till the 18th April, 1637; as appears by the following extract from the Order Book of the Clerk of the Pells.

Luned xxij Maij 1637.

Sir Peter Reubens Knight for certen pictures by him sold to his Ma^{ty}

By Order dated xiiijth April. 1637. To Sir Peter Paul Reubens Knight the some of iij iij iijⁿ in full satisfat^{on} for certen pictures by him sold unto his Ma^{ty} without accompt imprest as p^{re}. de priv: Sigillo date xxiiij May 1636.

M M M^{li}

RECEAVED the 24 March 1638 of his Mag^{ty} By the hands of Endimion Porter Esquier one Cheane of gould waying fower skore and tow^{en} 2^d Waytes for the use of Sir Peeter Paulo Rubens the w^{ch} his Mag^{ty} doth bestow uppon him and I ame

to convay itt unto him wth all convenient speede in Witnes heere of I have heere unto set my hand.

LYONELL WAKE.

Below this is written in another hand, most probably by Mr. Porter:

This Chaine was delivered at y^e Office of y^e Jeull-house to weigh 82½ ounces.

Extract from the Books of the Lord Chamberlain's Office.

Jewell House A Present	A Warrant to the Jewell House for a Chaine and a Medall of 300 ^{li} presented by his Ma ^{ty} unto Sir Peter Paul Rubens Sept 27. 1638.
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DANIEL MYTENS.

*Letter addressed by Daniel Mytens to Sir Dudley Carleton.**

London, this 18 of August a 1618 selondit.

RIGHT Honorable my very good Lord, my deutie first beeing remembered, wishing y^r Lordship much health and happines, these feuwe lynes are to advise you that I send you by this bearer that picture or portrait of the L^o of Arundel and his lady, together in a small forme, it is rowled up in a smal case. I have doune my endea-
vuer to perswaide his Lordship to send your honour those great picteures, butt he is not willinge to parte from them by reason they doe leyke his hon^r so well that he will keep them, and he willed me to make these in a smaller forme, w^{ch} I trust your Lor^p will accept and esteem as a smal presente donne by my L^o of Arundel and for the paines and care I have done therein to the most of my power, I leave the judg-
ment to your Lordship's good discretion.

I have binne at Sharckney (*sic orig.*) to see wether I could fynde occasion to drawe the Princes highnes picteure, but the Prince beeing a hunting and suddainly to departe further in progres I am returned for London, so that I must waiyte for a better oportunity at his Retorne back, and this is for the present the effect of my writting to your honour the w^{ch} it may please you to accept as from your pore and onworthie servant, who will ever be reddie in my bounden dewtie when your honnor

* The Original in Her Majesty's State Paper Office.

shall have occasion to make tryall, in the mean while I pray unto the Lord to preserve and keepe your Hon^r in healthe and prosperitie to the end of everlasting glorie.
And your Honour to command,

DANIEL MYTENS.

*Extract from the draught of a letter in the handwriting of Sir Dudley Carleton addressed to My Lo. of Arundell, dated the Hagh, 28 September 1618, referring to the two portraits mentioned in the preceding letter.**

“THE picture your Ldp desired at Amsterdam I have formerly dealt for but wth intention to make it y^r Ldps, and if I can recover it (wherein I still use my best endeavo^r) yo^r Ldp shall not fayle of it. Those I have lately receaved from yo^r Ldps painter in one table, I humbly thanke yo^r Ldp for, and I wish he had been so happie in hitting my Lady as he hath perfectly done your Ldp, but I observe it generally in woemens pictures they have as much disadvantage in y^e art as they have advantage in nature.

LETTERS OF SIR DUDLEY AND LADY CARLETON.†

THE two following extracts from letters written by Sir Dudley and Lady Carleton, are interesting, as they show how much the taste and fondness of Prince Charles for pictures had tended to awaken a zeal for collecting them amongst the English nobility. It creates surprise to find the lady of an Ambassador encountering a passage by sea in tempestuous weather, and in the cold and dreary month of November, for the purpose of purchasing pictures at a public auction.

Portion of a letter written by Lady Carleton to Sir Dudley Carleton.

Flushing, this 21 of November 1624, new stile.

MY SWEETE HART,

I HAVE receved thine of the 6th, and am very glad to heere thou art well, and I hope before this you have receved mine that will tell you we cam all safe hether. I writ to you from middellbrough which I hope you have likewise receved. Plannaker is a proude scurvie kokkescome, and his wife a fitt wife for him. I pray

* The Original in Her Majesty's State Paper Office. † Ibid.

let madam Vandernote know her letters have bin of very littell use to me, no more then yours: the conselare Hulson hath helped me to by some picturs to day, but heere is such keching for them that I know not what to doe, and som times on must bye good and bad to gether. I have bought nine to day, good and bad, but in truth none very bad, without it be one as bige as halfe my hand. They are sold exstreme deere and yet there are infinit Here. I have some very raire peecees, on of titianes, it cost me all most 30*l*. I have another littell peece which cost me 40*l*. and ode. my lord Willibye is heere, and he is a great byer. yet if I had not these picturs the painters of Antwarp would have given the mony. I never saw picturs sold soe deere in my life, especially trash, I wish all owrs ware sold as well—it would paye our deates. I cannot but once tell you I am sorry my Lord of Buckingham had not a present of these thinges, heere are great store of very faire picturs. I cold have chosen *him a very faire present out of these goodes and plate.*"

Signed, ANNA CARLETON.*

To my deere husband, S^r Dudley Carleton, Knight, Lord Ambassador
for his Ma^{ty} with the States at the Hagh.

*Extract from a letter written by Sir Dudley Carleton to Mr. Chamberlain, dated
the Hague this $\frac{18}{22}$ of 9th 1624.*

"MY wife is now in Zeeland at an incanto of Italian and Spanish goods taken by a freebooter of that province frō a Viceroy of Naples as they were transporting into Galicia (where it seems his habitation is) by the Cape S^t Vincent, and having seene the list of thē, I more comiserate his family then himself; whose gaines of the whole time of theyr service, in clothes and trinkets, are lost in that one prise, wherein is much wayting-gentlewoman's ware: but withall store of hangings and goode howsehold stuff, Spanish and Italian bookes (w^{ch} are my merchandise), and pictures of the best hands; about w^{ch} my wife hath chiefly undertaken this Jorney, to doe service to owr chiefe persons at home who looke after them; and it is well yf she can purchas thanks answeareable to her paines; for she hath an ill passage thether, being fower dayes and three nights on ship boord in tempestuous wether."

* This lady, was the first wife of Sir Dudley Carleton, she was daughter and co-heir of George Gerard, Esq.

GERARD HONTHORST.

THE following documents* relating to Honthorst point out the period at which he visited England. During the short time he remained here he painted several pictures; two are named in the printed Catalogue of Charles the First's collection, which must have been done in the interim. One of them is the Portrait of the Queen in a shepherd's habit, and the other consists of a groupe of Portraits of the Duke and Duchess of Buckingham, with two of their children, half length figures, the size of life; and from Honthorst's first letter, dated Utrecht, the 29th of December, 1628, it appears he took over with him to the Hague portraits of Charles I. and his Queen, as presents to the King's sister, the Queen of Bohemia. The interesting groupe of the family of the Duke of Buckingham, consisting of nine whole-length figures, much smaller than the life, which is now at Hampton Court Palace, must also have been painted at this time. The heads of the Duke and of his mother are very fine in character; indeed it is altogether an admirable specimen of the artist's powers in portraiture, and has much of the richness of tone which he acquired during his visit to Italy. It was painted only a short time prior to the assassination of the Duke, and most probably for the King. It is not named in Charles I.'s Catalogue, but what induces the compiler to believe it was painted for the King, or at all events paid for by him, is the large sum given by the Crown to Honthorst for what he did during his stay; a warrant of Privy Seal having been issued on the 11th of November, 1628, ordering payment of five hundred pounds; four hundred and twenty to Gerrit Van Honthorst and fourscore pounds to Cornelius Vroom, for work done and pictures painted. Vroom, it is supposed, was the son of an artist of the same name who came over to England and furnished the designs for the tapestries, on which were represented the destruction of the Spanish Armada, and which formerly hung on the walls of the House of Lords. Descamps states, in his *Life of Sandrart*, that he accompanied his master Honthorst to England; had this been the case, he would scarcely have required any other assistant. Besides which, Sandrart, in the life he has written of himself, speaks of bidding farewell to London in 1627, the year prior to Honthorst's coming over.

The large picture referred to in the two letters of Honthorst of the date of the 22nd of May, 1630, will no doubt be that which is thus described in Charles I.'s

* Copied from the originals in her Majesty's State Paper Office.

Catalogue: "A very large piece, which was painted by Hunthorst; in the said piece is painted the King and Queen of Bohemia in the clouds, and the Duke of Buckingham coming to present to the King the seven liberal sciences, under the persons of their children." Is not this the picture which now hangs on the Queen's staircase at Hampton Court? There appears to be no order for the payment of this picture either in the Privy Seal Books or in the Order Books of the Clerk of the Pells.

The Postscript of a Letter addressed by Sir Balthazar Gerbier to the Secretary of the Duke of Buckingham, dated 5th April, 1628.

J'E croy que vous noublierez pas d'amener Monsieur Honthorst car Monsieur le Duc pretend de luy donner de l'employ joint a sa Ma^{te} qui lui donnera subiect de ne plaindre le passage de la Mer Mais il faut que sa femme demeure chez elle puis quelle crains tant le Harlemmer.

TRANSLATION.

I TRUST you will not forget to bring Mr. Honthorst; for the Duke intends to employ him, as well as his Majesty, who will give him cause not to complain of crossing the sea. But his wife must remain at home, since she so much dreads the Harlem Mere.

Gerrit Van Honthorst to Viscount Dorchester

MONSEIGNEUR,

APRES avoir presente mes tres-humbles recommandations au bonne grace de Vostre Excellence.

Vostre Excellence plaira scavoir que je suis apres mon department le 8 de Decembre de Gravesant, arrive en bonne disposition l' 11 ditto environ les 12 heures devant dine a Vlissinge; et m'ay subitement transporte a la Haye, la ou j'ay adresse et livre la lettre et les 2 portraits de Sa Majeste a la Royne de Bohemez, et en ouvrant trouvoit Sa Majeste grand contentement et lui estoit fort agreable de voir la Royne d'Engeleterre en ceste faccon d'habit, en quoy elle prins plaisir d'estre pinct en telle ou semblable faccon en la piece laquelle je feray Sa Majeste et tous ses enfans, pour Sa Majeste d'Engeleterre et telle a este le bon plaisir de Sa Majeste que je le prendroy entre les mains tout au premier, et aussi tost que Sa Majeste sera hors d'couche alors elle assiray pour faire son portraict particulierment

et seulement pour le Roy d'Engleterre, suivant le bon plaisir de Sa Majeste. En quoy je m'employeray en grande diligence et par tout ou je pouray rendre service a Sa Majeste. Je suis arrive le 15 ditto a Utrecht la ou on m'attendoit avec grande devotion. Et j'ay faict apprester la toile pour la piece de vostre Excellence, et je le prendray entre les mains tout au premier, esperant d'faire quelque chose singuliere pour monstrier a Sa Majeste. En laquelle bonne grace je presente mes treshumble recommandations, esperant que je demureray a jamais Sa Majeste et mon Seigneur.

Vostre treshumble Serviteur,
(Signed) GERRIT VAN HONTHORST.

A Utrecht le 29 de Decembre 1628.

(Superscribed)

A son Excellence Mon Seigneur mon Seigneur Carleton Viconte
residant a Londres.

TRANSLATION.

MY LORD,

HAVING presented my very humble respects to the favour of your Excellency.

Your Excellency will be pleased to learn, that after my departure from Gravesend on the 8th of December, I arrived perfectly well on the 11th of the same at Flushing, towards 12 o'clock, before dinner, and passed over immediately to the Hague, where I applied and delivered the letter and the two portraits from his Majesty to the Queen of Bohemia, and on opening them her Majesty expressed great satisfaction, and that it was very agreeable to see the Queen of England in that style of dress* in which it is her pleasure to be painted, or in one of a similar fashion in the picture I shall paint of her Majesty and all her children for the King of England, and such has been the good pleasure of her Majesty, that I shall take it in hand at once, and as soon as her Majesty has recovered from her confinement, when she will sit to have her portrait done specially and only for the King of England, agreeable to his Majesty's wish. On which I shall bestow the greatest care, and in all things where I can be of service to his Majesty. I arrived on the 15th of the same at Utrecht, where they looked for me with great anxiety. I have had the canvass prepared for the picture for your Excellency, and I will take it in hand immediately, hoping to do something excellent to show to his Majesty.

* There is an autograph letter of Charles I. in the Harleian Collection of MSS. in the British Museum, (No. 6938), the postscript of which in all probability alludes to this picture—"Commend me to my wife and deliver her this inclosed, and let me know if Honthorst has ended her pictur.

In like good will I present my very humble compliments, trusting I shall ever remain his Majesty's and, my Lord,

Your very humble servant,

GERRIT VAN HONTHORST.

From Utrecht, 29th of December, 1628.

(Addressed)

To his Excellency my Lord Viscount Carleton,
residing at London.

Honthorst to the Viscount Dorchester.

RIGHT HON^{BLE} AND MY VERY GOOD LORD.

I AM very so^{ry} to understand by my brothers letters that the piece off picture which I have sent you is to bigg, it seems that a faut hath bin committed in the measure, for me, I have followed the measure that hath bin sent me, att the other side I am glad to understand that his Ma^{tye} liketh well of the picture I have sent him by my brother, that I shall live rewarded for my great labour and charges, for w^{ch} I beseech y^r Lord^{sh} favour and assistance that he may have a quicke dispatch, that so he might returne, for he is there to my great charge. Intreating that y^r Lord^{sh} will hould me excused for my importunitie, for although I know that businesse off such nature att court cannot be dispatched so suddenly, yett trusting uppon your favour that by your authoritie and favour by his Ma^{tye} you will be able to find a meanes that Mr. Burlamachi passeth his bills off exchange payable to me att such a tyme as the Lord Treasurer shall appoint to pay him the money there, although it be six or eight monthes hence, that so I might be freed of soliciting and importuning my friends there, for I shall be well content iff Mr. Burlamachi doe but please to apoint me a day off payment att Amsterdam, that so my brother might returne home and avoid further charges, And iff his Ma^{tye} be pleased to comand me here or there any service, I shall be ready to obey his commands, and with my humble dutie remembered I cease and re^m,

Your Lor^{sh} most humble servant,

Utrecht, 22 May, 1630.

GERRIT VAN HONTHORST.

A monsieur Mons^r. le Visconte de Dorchester, Premier Secretaire et
Conseillier d' Estat de S. M^{tye} de la Grand Bretagne, en Court.

The following Letter of Honthorst has no Address, it is supposed to have been written to Mr Edward Nicholas, Clerk of the Council.

HON^{BLE} Sir,

I DOE yet remember the Courtesie and honnor I receaved att your hands att my being in England, I should be very ingratfull iff I should not alwayes be ready to acknowledge the same, yet presuming further uppon your Courtesie than I ever have given you occasion to expect from me I make bould to adresse my self unto you upon the confidence I have of your good inclination towards a frend and stranger, my humble shute is that you would be pleased to aide and assist the bearer hereoff my brother (whom I have sent with the great picter to his Ma^{tie}) that he may have a short expedition for that w^{ch} his Ma^{tie} shall be pleased to gratifie me withall, And by the way you may please to take into y^r consideration the long tyme and extraordinarie charges I have had in the making off this peece, for I have attended many voyages att the Haghe for to take the pictures off the King, Queen and princes and now againe att the charge of sending my brother there, which is likewise noe small Charge to me which I beseech you in occasion that may present to take in consideration, and recomend it when you shall see it fitting, for my part I will not shew my self ingratfull for y^r courtesie but acknowledge y^r kindnesse with a night piece off picture as you shall see in dew tyme. Wherewith ending, intreat you to remember my most humble dutye to his Ma^{tie} if occasion doth serve, and to you my service.

I remayne alwayes

Your most humble servant,

Utrecht 22 May 1630.

GERRIT VAN HONTHORST.

Gerrit Van Honthorst to Viscount Dorchester.

MOLTO ILL^O ET EX^{MO} SIG^{RE}.

PER mano del Cugino di V. Ex^a. mi eben capitata la gratiss^{mo}. sua, et con allegressa ho inteso la nuova sposolitia di V^a. Ex^a. Pregando N. S. Iddio che vi concedi una lunga et felice vita insieme con la vrã sposa. Conforme lordine el Cugino di V^a. Ex^a. ho comesso qua a far li quadri elli piu pretiosi pittori di questa nrã citta elli quali saranno fatto dua di mia mano. Ho preso il subgetto d Ulisse li quali sopradetti quadri ho pattuito adugento fiorini luno, essendo pretio ragionevole havendo fatto la mina o vero data loro dintendere che hanno servire per mio gusto altramente quando lora harebbino la puto che la commissione fusse venuto l'ordine

di V. Ex^a. non harebbino fatto manco di 3 in trecento cinquanta fiorini lapezza. V^a. Ex^a. mi confidi che io non mancherò digligenza che V^a. Ex^a. sarà servito, che n'havera gran gusto e contento. In tanto supplico V^a. Ex^a. si degni a rinfrescare la memoria al Gran Tesauriere per conto el mio trattamento accio ch' io posso godere quel frutto. Con mrõ Cip scrisse ald^o. Sig^{re}. Tesauriere supplicandola si contentasse a farmi pagare d^o. trattam^{to}. che intalcaso non mi troverebbe ingrato a congratificarlo con la mia arte sperando che farà alcuno frutto. Et facendo fine baccio li mani, pregando N. S. Iddio che la felicitì. D'Utrecht adi 6 di Settemb. 1630.

Di Vrà Ex^a. humiliss^e. Servitore,
(Signed) GERIT VAN HONTHORST.

(Superscribed)

A Monsigneur Monsigneur le Viconte Dorchester, Premier Secretaire
et Conseillier Sa M^{te} de la Grande Bretagne, en Court.

TRANSLATION.

MOST NOBLE AND EXCELLENT SIR,

By the hands of your Excellency's cousin I have just received your favour, and have heard with great pleasure of your Excellency's recent marriage;* and I pray that the Lord may grant both to yourself and lady a long and happy life. Agreeably to the directions of y^r E^s cousin, I have commissioned the most esteemed Painters of our city to execute the pictures, of which two will be by my own hand. I have taken the subject of Ulysses. The above-mentioned pictures I have agreed for at two hundred florins each, being a reasonable price, having made it to appear, and indeed given them to understand, that they had to suit my taste, otherwise if they had had a thought that the commission was from your Excellency, they would not have failed (to ask) from three to three hundred and fifty florins each. Your Excellency may trust that I shall not want diligence, and that you will be served in such a manner that you will be pleased and contented. I would, however, beg your Excellency to deign to refresh the memory of the Grand Treasurer on account of my suit, so that I may enjoy some fruits thereof. By Mr. Cip† I wrote to the Treasurer,

* To his second lady, who was the widow of Viscount Bayning, and daughter of Sir Henry Glenham.

† Can this refer to an artist four of whose pictures are at Hampton Court, and are thus noticed by Mrs. Jameson, at page 333 of her very useful Hand Book to the Public Galleries, printed in 1842? "These and two other pictures in the private dining room have the name of 'Cippa' inscribed on them, and on the frame 'G. T. Cepper;' no such painter is known. In the old Catalogues they are called Dutch subjects. Mr. Seguer says that 'from the style they appear to be from the Neapolitan school.'"

informing him that if he should pay my demand he would not find me ungrateful in gratifying him by my art, hoping that it would have a beneficial result.

In conclusion, I kiss your hand, praying the Lord for your happiness. From Utrecht, the 6th of September, 1630.

From your Excellency's most humble Servant,

GERRIT VAN HONTHORST.

To my Lord Viscount Dorchester, First Secretary and Councillor
of his Majesty of Great Britain, at Court.

THE MANTUAN COLLECTION OF PICTURES.

Papers relating to the purchase of the Duke of Mantua's Collection of Pictures.

FEW particulars are known respecting the purchase of the Duke of Mantua's collection by Charles I. Walpole observes, that a large price was paid for it, and says, "the lowest I have heard was twenty thousand pounds." It is presumed the following papers relate to this transaction, as upwards of fifteen thousand pounds appears too large a sum to have been paid for any other collection, and on referring to the printed Catalogue of the pictures of Charles I. it will be found that seventy-seven are particularized as being Mantua pieces. Many of these were injured in their transmission to England: in the Order Book of the Clerk of the Pells for the year 1636-7, there is an entry under the date of the 9th of March, of the payment of 140*l.* to Richard Greenburie, for restoring and mending the pictures bought of the Duke of Mantua. Unfortunately there is no date to the letter of Nicholas Lanier, or to the note attached to it by Philip Burlamachi; the latter there can be little doubt was addressed to Mr. Endymion Porter, the document having been discovered in a collection of that gentleman's papers in the State Paper Office. Philip Burlamachi, to whom the payments were made from the Exchequer, was an eminent merchant residing in London, who advanced large sums of money to the crown, during the early part of the reign of Charles I. Daniel Nyz, who appears to have been the agent for the purchase, was much employed by the collectors of the time. Evelyn, in his Diary,* writes, "That great lover of antiquity, Thomas Earle of Arundel, had a very rich collection, as well of medals as other intaglios, belonging to the cabinet he purchased of Daniel Nice, at the cost of ten thousand pounds."

* Vol. II. page 240, of the 4to. edition.

WORTHY SIR,

I HUMBLY beseech you to comand these inclosed noates to be delivered eyther to M^r Porter or M^r Cary for his Ma^{ty} wth the inclosed letters. I hope when the King hath perused them, he will think the things are worth his mony. I am now making all the hast to Genoa I can, and hope to be returned hither wth in 3 weekes. I humbly desire you to solicit his Ma^{ty}s answer about the Collection of Statues, as sone as may be, and comand me that am and will be ever

Your humble servant

to comand

Il sig^r Felippo Burlamachi.

NICH. LANIER.

On the same sheet of paper is written the following note:—

SIR by the Letters I send you this morning you ma have scene N^o Laniers demand. Heer be the notes and descriptions send to mee. I praie lett me know his M^{ty}s pleaseur But above all where monie shall be found to pay this great somme iff it where for 2 or 3000^{li} it could be borne out for 15000^{li}* besides the other engagements for his M^{ty}s service it will utterli put me out off ani possibilitie to doe ani think in those provisions which are so necessari for Milord Ducks relieve. I pray let me know to what I must trust and so I rest att comand

PHILIPP BURLAMACHI.

Extracts from the Order Books of the Clerk of the Pells.

Mercurij. xv ^{to} Decembris 1630.		
Phi: Burlamachi part of xj ^M v ^{ch} for pictures and statues to be de- lied by Daniell Nyz m ^{ch} ant.	By Order dated xxij ^{do} Maij 1630 To Phillipp Burlamachi m ^{ch} ant the some of M ⁱ M ⁱ M ⁱ in part of xj ^M v ^c for certen pictures and statues w ^{ch} Daniell Nyz Merchant according to a Contract is to deli ^d to his Ma ^{ty} s vse for w ^{ch} he is to have the said some of 11500 ^{li} for w ^{ch} some the said Burlamachi is to pass his accompt before one of the Auditors of his Ma ^{ty} s Imprests per bre de priva ^t Sigillo da ^t xxij ^o Novembr̃ 1629.	ⁱ M ⁱ M ⁱ M ^{li} BROOKE R. WESTON.

* In the Domestic Papers of 1635, in Her Majesty's State Paper Office, there is one of the date of August 20th, endorsed "A Coppie of the Lord Cottingtons warrant for the drawing and pfecting of Mr. Burlamachis Account;" an item in which is, "18280li. 11. 9. for money paid for Statues & Pictures of his Ma^{ty}s."

Mercurij ij^{do} Martij 1630.

M^r Burlamachi
for Daniell Nyz
m^hchant for pic-
tures.

By Order dated ij^{do} Feb^rij 1630 To Phillipp Burla-
machi m^hchant the s^ome of iij^m CCC xxv^u xvij^s v^d for
Daniell Nyz m^hchant over and above the s^ome of xj^m
v^c already by his Ma^{ty} ordered by another privie
Seale to be paid vnto him to be charged by way of
imprest and accompt per b^re de privato Sigillo da^t
xxvij^o die Januarij 1630.

iij^m CCCxxv^u
xvij^s v^d.

SQUIBB.

R. WESTON.

Jovis iij^{do} Martij 1630.

M^r Burlamachi
full of 11500^u
for pictures and
Statues to be de-
livered by Daniell
Nyz m^hchant.

By Order dated vltimo Januarij 1630 To Philipp
Burlamachi m^hchant the s^ome of vij^m v^c for certen
pictures and Statues w^{ch} Daniell Nyz m^hchant accord-
ing to a Contract is to deliv^r to his Ma^{ty} v^se for w^{ch}
he is to have the said s^ome of xj^m v^c for w^{ch} the said
Burlamachi is to pass his accompte before one of
the Auditors of his Ma^{ty} Imprest p b^re de pri: Sigillo
da^t xxij^o Novemb^r 1629.

vij^m v^c vnde
isto die M^m
M^m Clx^u xix^d
SQUIBB iij^c
lj^u CARNE et
ix^o Martij
1630 M^m
M^m vij^o iij^m
vij^u xvij^s v^d
CARNE in
pleñ solu^t.

R. WESTON.

Vebis primo Feb^rij 1632.

Phillipp Burla-
machi for char-
ges of pictures
and Statues
bought by Da-
niell Nyz.

By Order dated xxx^o Januarij 1632 To Phillipp Bur-
lamachi m^hchant the s^ome of M^m M^m iij^c liij^u xiiij^s iij^d
for soe much by him disbursed for freight assurance
& charges att Venice and here for the pictures and
Statues bought by Daniell Nyz wthout accompt &c. per
b^re de privato Sigillo da^t xxj^o Augustj 1632.

M^m M^m iij^c
liij^u xiiij^s ij

CARNE.

ex'

R. WESTON FRA: COTTINGTON.

HUBERT LE SUEUR, SCULPTOR.

THIS eminent Sculptor was greatly patronized by Charles I. ; numerous entries are found in the Order Books of the Clerk of the Pells, of monies paid to him for statues and other works executed for the King : from one of them we learn that he was sent to Paris by the King to procure various moulds and patterns. The extracts from the letters of Sir Balthazar Gerbier to the Lord Treasurer Weston would create a belief that the bronze statue by Le Sueur of Charles I., now at Charing Cross, was executed for that nobleman, did not the inscription on the print which Hollar engraved from it, distinctly mention its having been done at the expense of the Earl of Arundel. It is likewise stated by Walpole, that the Howard family still possess the receipts to show by and for whom the statue was cast. The draught for the contract between the artist and his patron is interesting, as making known the price which was to be paid for the statue. The whole of the original documents are in Her Majesty's State Paper Office.

Extract from a Letter addressed by Sir Balthazar Gerbier to the Lord Treasurer Weston, dated "ce 15 Janvier 1630."

Je croy que Mons^r le Sueur ira veoir Rohampton, pour recognoistre le lieu ou ce doit poser *Carolus Magnus*. Si V. Exc. est de la meme resolution il faudra luy donner parole affin qu'il ne perde ce beau temps sec et le Printemps pour faire son modelle.

Pour le jardin je prie que V. Ex. considere de sa grande chambre seroit agreable que quatre grands parterres continuassent jusques au boutt du Jardin de la mesme largeur que seront les quatre petits du premier qui certes sera trop petitt pour un si beau lieu. V. Exc. trouvera que la Statue du Roy paroistra beaucoup d'avantage en ceste fasson n'estant environnée de beaucoup d'arbres.

TRANSLATION.

I BELIEVE that Mr. Le Sueur will go to see Roehampton to reconnoitre the spot where *Carolus Magnus* should be set up. If Y. Exc. is in the same mind, he should be told so, in order that he lose not the fine dry weather and the spring to make his model.

As to the garden, I beg Y. Ex. to view from your saloon if it would be desirable that four large parterres should run to the extremity of the garden, of the same breadth that the four small ones will be of the first (garden), which certainly will be too small for so fine a spot. Y. Ex. will find that the Statue of the King will appear to great advantage in that way, not being surrounded by too many trees.

*Extract from another Letter addressed by Gerbier to the Lord Treasurer, dated
"de mon Hospitall de Bidnall Green, ce 16 January 1630."*

MONSEIGNEUR,

LE SUEUR m'est venu trouver me disant qu'il a parlé a V. Ex^c et qu'il avoitt receu order de commencer son ouvrage desirant que ie luy donnasse le papier qu'il avoist signé pour en faire escrire un en Englois de la mesme teneur pour la signature de V. Exc. ce que ie n'ay pas trouvé a propos mais lui ay envoyé une forme dont j'ay inserré icy la coppie selon laquelle il pourra faire escrire par un Notaire un ample contract inserrant les articles que j'ay couché par escript lesquels selon mon jugement estoient necessaires de narer clairement et entre aultres y ay mis ceste clause qu'il sera obligé d'employer du meilleur metall tant Jausne que Rouge, quand il apporttera a V. Ex^c les escripts pour vostre Signer elle pourra les confronter avec celui sy affin qu'il n'y aye point de male enterette.

TRANSLATION.

MY LORD,

LE SUEUR has waited on me telling me that he has spoken to Y. Exc. and that he has received order to commence his work: wishing I would give him the paper he had signed, to have one written in English, of the same tenour, for the signature of Y. Exc. This I did not think proper, but I have sent him a form, of which I here enclose the copy: by this he can have drawn up by a Notary an ample contract inserting the articles that I have laid down in writing, which according to my judgment were necessary to explain clearly; and amongst others I have put in this clause, that he shall be obliged to make use of the best metal, both yellow and red. When he shall bring to Y. Ex. the writings for your signature, they must be compared with this in order that there be no misunderstanding.

"FOR THE SCRIVENER.

To prepare a drafft for the right Honorable Lord Weston Lord Hey Tresorier of England, for an agreement made with one Hubert le Sueur for the casting of a

Horsse in Brasse bigger then a greate Horse by a foot; and the figure of his Maj. King Charles proportionable full six foot, which the afore saide Hubert le Sueur is to performe with all the skill and workmanship as leith in his pouwer, and not onley shall be obliged to imploy at the saide Worcke such worckmen onder his direction as shall be skilfull able and caerfull for all the parts of the Worcke but also to cast the saide Worcke of the best Yealouw and red copper and caerfully provide for the strengtning and fearme ophouldinge of the same one the Pedestall were itt is to stand one at Rohampton in the right Hand the Lord hey Tresorier his Garden.

The saide Sueur is also to make a perfect modell of the saide worcke, of the same bignes as the Copper shall be, in the making wereof he shall take the advice of his Maj. Ridders of greate Horsses, as well fer the Shaep of the Horsse and action as for the graesfull shaepe and action of his Maj. figure one the same. Which beeinge Performed, with the approbation of his Maj' and content of his Lordp the afore saide le Sueur is to have for the intyre worck and full finisheing of the same in Copper and setting in the place where itt is to stand The somme of six hundred pounds to be paied to him in manner followinge

Fifty pounds att the insealing of the Contractt. Three Moneths after (by which tyme the Modell is to be finished and approoved by his Maj. and his Lords) hundred pound more. When the worke shall be readdy to be cast in copper is to receave two hundred pound more.

When itt appeered to be perfectly cast, then is to receave hundred and fifty pound more. And when the worcke is fully and perfectly finisshed and sett at Rohampton, the last remaining hundred pound. Which Worcke the said Sueur undertaketh to performe in achtien moneth, the time beginning the day the covenant shall be dated.

17 of Junii 1638.

I HUBERT LE SUEUR Sculptor have bargained with the Kinges Ma^{ty} of great Britaine to cast in brasse two Statues of 5 footes and 8 inches high. One that representeth our late Souveraine Lord Kinge James and the other our Souveraine Lord Kinge Charles for the summe of 340^{li} of good and lawfull money of England to be paid in this manner viz^t 170^{li} before hand and the other 170^{li} when the worke shall be finished and delivered to the surveyor of his Ma^{ty} Works in March ensuinge, And the said Hubert le Sueur is to receive the aforesaid summes wthout paying any Fees for the Receipt thereof.

HUBERT LE SUEUR.

I was present and wittness to this bargain

INIGO JONES.

YOUR Royall Ma^{ty} is most humbly besought gratioſly to give order for the payment of one hundred pounds for a Mercury delivered for her Ma^{ty}'s Fountain.

30th Item for yo^r Ma^{ty}'s Pourtraite wth the Imperiall crowne, wholly guilt (which peice if it should be rejected or neglected would turne to your poore petⁿ greate confusion) what your Ma^{ty} shall please.

Item for Three Patternes two of Venus and one of Bacchus (all of Waxe) each for 3ⁿ faict 9ⁿ.

All which pieces have been delivered by

Your Ma^{ty}'s

Most humble obedient and unworthy Praxiteles

LE SUEUR.

FRANCIS WALWYN, GEM-ENGRAVER.

NEITHER Walpole nor Vertue appears to have been acquainted with the name of Francis Walwyn as a Gem or Seal Engraver. There can be little doubt of the Jewel named in the accompanying Privy Seal Warrant being the one spoken of in the following extract.

“Tavernier, book iv. chap. 17. mentions having a diamond on which were engraved the arms of Charles I. The Sophy of Persia and his court were extremely surprised at the art of engraving so hard a jewel; but, says Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the Chevalier de Reville, on the subject of that king. The story, as he had related it before, in book ii. chap. 10, was, that Reville having told the Sophy that he had commanded a company of guards in the service of Charles, and being asked why he came into Persia? replied, that it was to dissipate the chagrin he felt on his master, being put to death, and that since that time he cou'd not endure to live in Christendom. The Sophy fell into a rage, and asked Reville, how it was possible, if he was captain of the King's guards, that he and all his men shou'd not have shed the last drop of their blood in defence of their Prince? Reville was thrown into prison and remained there 22 days, and escaped at last by the intercession of the Sophy's eunuchs.”*

* Walpole's Anecdotes of Painting, 5 vols. 12mo. London 1786. Vol. 2, pp. 113-114.

quelque profanation ou scandale par lui commis contre l'honneur de la Religion creoyez que nous ne deserions pas le favoriser contre la teneur du ladit sentence pour abreger le terme ou mitiguer la rigueur de la dit punition laquelle nous croyons luy avoir esté justement imposée pour si enorme crime, toutaffois la reputation qu'il a d'exceller en la faculté de son art, laquelle ce seroit dommage de laisser perdre ou de perir en la prison nous a meu par le plaisir que nous prenons en la rareté de ses ouvrages de vous prier comé nous faisons affettueusement ayans la pouvoir de son enlargement en votre main, de lui vouloir en notre faveur ottoyer son pardon et nous l'envoyer par deçà ou nous aurons soing de le bien contenir dans les bornes du devoir et de la reverence qu'il doit a la religion pour l'employer pres de nous en l'exercice de c'est Art. Ce que nous nous promettons d'obtenir tant plus facilement de vous, puisque la longueur de la prison et les autres chastiments qu'il a soufferts à cette occasion doivent avoir déjà aucunement satisfait à la justice pour l'expiation de son forfait, Et ce sera une Courtoisie que nous tiendrons à obligation particulière en votre endroit pour la recognoistre et nous en revanger en autre chose dont nous vous pourrions gratifier. Et sur ce nous demeurons Mon Cousin &c.

A notre Palais de Westminster le de May 1630.

TRANSLATION.

To the Prince of Orange.

COUSIN,

HAVING heard that a person named Torentius, a painter by profession, has been for some years confined at Harlem, by sentence of the judicial Authorities there, for some profanation or scandal committed by him against the honour of religion, Believe that we do not desire to befriend him against the tenour of the said sentence, to abridge the term, or mitigate the rigour of the said punishment, which we believe to have been justly inflicted on him for so heavy a crime; yet the reputation he has of excelling in the exercise of his art, the which it would be sad to suffer to be lost, or to perish in prison, has moved us, from the pleasure we take in the skill of his works, to pray you, which we do earnestly, having the power of his release in your hands, that you will at our request grant him his pardon and send him hither, where we will take good care to keep him within the bounds of the duty and of the reverence he owes to religion, and to employ him here in the exercise of his art. Which we hope to obtain so much more easily from you, because the length of his imprisonment, and the other punishments he has suffered on this account, ought already in some measure to have appeased justice by way of atonement for his misdoing. And this will be a courtesy that we shall esteem as a peculiar

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obligation on your part, to be acknowledged and requited by us on some other occasion, when we shall have it in our power to gratify you,

And with this we remain,

My Cousin, &c.

From our Palace at Westminster, the of May, 1630.

JAMES AND PETER BORDIER, ENAMELLERS.

THE following letter, written to the Secretary of Sir Francis Windebank, by Sir Theodore Mayerne, is peculiarly interesting; for it was to him in a great degree that the Bordiers, and their more celebrated relative John Petitot, were principally indebted for the knowledge which enabled them to acquire so decided a superiority in the art of enamelling. This eminent physician, in the course of his chemical studies having directed his attention to the nature of pigments, and the effects produced on them by the action of fire, afterwards communicated the result of his experiments to these artists.

MONSIEUR

J'AY receu vostre lettre, dont ie vous remercy. Ce sera une grande œuvre de charité de tirer hors de peine deux enfans de Geneve mes compatriotes qui ont esté arrestés à Milan & sont prisonniers dans l'inquisition, Le nom de l'un est Jacques Bordier qui le Roy cognoist fort bien ayant travaillé en esmail pour sa M^{te}. L'autre est son cousin nommé aussi Bordier, dont je ne scay pas le nom de Baptisme. Ils sont allés en Italie pour traficquer & se rendre plus capables en leur profession d'orfevrerie et sans doute ont porté quelque marchandises avec eux, que je croy estre la principale cause de leurs malheur. Nous implorons la bonté de sa Maesté pour leur delivrance, que nous aimons mieux obtenir par termes d'honneur et de faveur que pas des voyes plus rudes comme de represaille qui nous est aisée en nostre ville en ce temps icy auquel le Roy d'Espagne a plusieurs de ses subjects de la franche comté refugies avec leurs biens pour se garantir de l'invasion des françois comme aussi en tout temps les Milanois venant traficquer parmy nous.

Je supplie Mr. le Secretaire de parler effectuellement à Monsieur l'Ambassadeur d'Espagne et vous de donner conseil au present porstur comme il a à se conduire à l'endroit de Monsieur l'Ambassadeur pour obtenir des lettres de faveur pour faire tenir à son Excellence Monsieur le Marquis de Leganos ou autres qu'il appartiendra.

Vos peines seront recognues par le d' present porteur comme vous desirerés & je vous en aurai une particuliere obligation par laquelle je demeurerai.

Monsieur

Votre tres affectionné serviteur

THE. MAYERNE.

Londres 12 Aoust 1640.

For Mr. Reade my noble & very much respected freend
At Oteland.

Endorsed—S^r Theodore Mayerne Concerning the two frenchmen in the Inquisicon at Milan.

TRANSLATION.

SIR,

I HAVE received your letter, for which I thank you. It will be a great act of charity to get out of trouble two Genevese, my countrymen; who have been arrested at Milan, and are prisoners in the Inquisition. The name of one is James Bordier, whom the King knows well, having worked in enamel for his Majesty. The other is his cousin, also named Bordier, whose baptismal name I do not know.* They are gone into Italy to traffic, and to render themselves more skilful in their profession as goldsmiths; and without doubt have carried some goods with them, which I believe to be the principal cause of their misfortune. We entreat the favour of his Majesty for their release, which we prefer obtaining on honourable and courteous terms rather than by the harsher means of reprisal, which is easy in our city at this time, to which many of the subjects of the King of Spain have fled out of Franche Comté with their goods to save themselves harmless from the irruption of the French; as the Milanese also come to traffic amongst us at all times.

I entreat you, Mr. Secretary, to speak to the point with the Ambassador of Spain, and that you give advice to the bearer of this how he has to conduct himself towards the Ambassador, to obtain recommendatory letters to carry to His Excellency the Marquis of Leganos, or to others with whom it rests. Your efforts will be acknowledged by the present bearer, agreeable to your wish, and I shall hold it as a particular obligation, by which I shall remain,

Sir,

Your very affectionate servant,

THE. MAYERNE.

London, 12 August 1640.

* This no doubt was Peter Bordier, who designed and enamelled the Jewel presented by the Parliament to their victorious General Fairfax, after the battle of Naseby, which was afterwards sold by the Executors of Fairfax to Ralph Thoresby, and was bought on the dispersion of his Museum by Horace Walpole. It was purchased at the late Sale at Strawberry Hill by J. P. Beavan, Esq.

EMENDATIONS IN THE MEMOIR OF VAN DYCK.

IN a work recently printed at Amsterdam* it is stated that Van Dyck was born on the 22nd of March 1599, and was the son of Francis Van Dyck by his second wife, Maria Kupers or Kuperis, and not by his first, Cornelia Kersboom, as his biographers have hitherto asserted; and that there are descendants from Van Dyck on the maternal side, now residing in Antwerp, who have given assurance of this fact.

The following notes are extracted from an interleaved copy of "*La Vie des Peintres Flamands, &c. Par M. J. B. Descamps*," in the possession of His Excellency, Monsieur Sylvain Van De Weyer, the Belgian Minister, which contains important manuscript additions and corrections. It is evident much care and labour have been bestowed in the collection of these materials by Mons^r. François Mols, a native of Antwerp, and a resident in that city during the greater portion of the eighteenth century, where he died in 1790. At the commencement of the second volume, Mons^r. Mols states that the Registers so frequently quoted throughout his notes are those of the brotherhood of St. Luke, called, the Chamber of Painters in Antwerp, which commence in 1453, and come down to 1736. In them are enrolled no fewer than twenty-seven of the name of Van Dyck, commencing with "1. Pierre Van Dyck Peintre reçu maitre en 1497," and terminating with "27. Henri Van Dyck Sculpteur reçu chez Oywas 1723." Anthony is thus placed on the list. "14. Antoine Van Dyck reçu chez Henri Van Balen en 1610, maitre en 1618, mort a Londres en 1642. Il a passé de l'école de Van Balen dans celle de Rubens, dont il a fait le plus bel ornement."

Mons^r. Mols observes on the story related at pages 3 and 4 of this volume, that the accident did not occur to the picture of the Descent from the Cross, it having been undertaken by Rubens in September 1611, and put up in the course of 1612; as appears by the "*Registres du Serment de l'arqubuse*," at which early period Van Dyck could not have acquired the skill necessary for the reparation: nor did it happen to the picture of St. Sebastian in the Church of the Augustines, because that picture was not finished till 1628.

Of the picture of the Holy Family by Van Dyck, in the Church of Savelthem, which Descamps states to have been taken away, Mr. Mols observes, "It is a mistake, this picture is still to be found in the Church, over the Altar of the Virgin."

* *De levens en werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters. Door J Immerzeel Jun^r. 3 Tomes. Roy^l. 8^{vo}. Amsterdam 1842.*

Mr. Mols states that the Altar Piece painted by Van Dyck for the Church of the Augustins, was executed in 1628. The sketch *en grisaille* from this picture, mentioned at page 18 of this volume, as being in the possession of Lord Methuen, the Compiler has very lately had the good fortune to see. It is a most exquisite specimen of Van Dyck's talents, and has evidently been done from the large picture for the use of Peter de Jode, whose fine engraving from it is well known. It is very elaborate, at the same time spirited in the execution; the heads are full of expression, and the extremities finely drawn. Sir Thomas Baring is the fortunate possessor of this gem.

In regard to the picture of the Crucifixion Van Dyck painted for the Church of Notre Dame, at Courtray, and the conduct of the Canons towards him, Mr. Mols observes that whatever the annoyance encountered by Van Dyck, may have been, it is certain that the Canons make great difficulty in showing the original letters of Van Dyck, still in their possession; which creates a belief that they do not tell to their advantage. Mr. Mols also quotes a letter dated Antwerp, the 8th of May 1631, addressed by Marcus Van Woonsel to M. de Braye, a Canon of the Cathedral who had caused the picture to be painted, for the sum of 600 florins, not, as has been supposed, for the principal Altar, but for a particular Chapel in the building; from which it also appears that Van Dyck did not go to superintend the putting it up, but sent it through the means of this Marcus Van Woonsel.

In the hand book of Holland, &c. printed by Murray, at page 108, in alluding to this story, the writer says, "it is rendered doubtful by the discovery at Ghent of Van Dyck's autograph letter, acknowledging with thanks the receipt of the money for the painting, as well as of some *goffres*, a thin sweet cake, for which Courtray is still celebrated, presented to him by the Canons."

In relation to Van Dyck's visit to Antwerp after his marriage, Mr. Mols writes: "Van Dyck fut fête tout particulièrement par ses Confreres les Peintres et Membres de l'Academie de Peinture. Il faut que Van Dyck, ait fait quelques autres Voyages à Anvers pendant qu'il fut au service du Roi Charles I^{re}; car en 1634 il fut reçu Doyen de la confrerie de S^t Luc, ou des Peintres."

FINIS.

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